

WORD FOR WORD:

**The Business
of Writing
in Alberta**

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Prepared for:
The Writers' Guild of Alberta
Alberta Culture & Multiculturalism
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WORD FOR WORD

-- being a baseline study
of the Economic & Cultural Impact of
THE BUSINESS OF WRITING IN ALBERTA

(plus a short sermon, gratis)

Acknowledgements:

The Writers' Guild of Alberta would like to express its appreciation to the Alberta Foundation for the Literary Arts for providing major funding for this study, and to Alberta Culture & Multiculturalism for additional funding and other assistance in its preparation.

The author would like to express his thanks to research assistant Desirée Petersen, for her indefatigable help and initiative.

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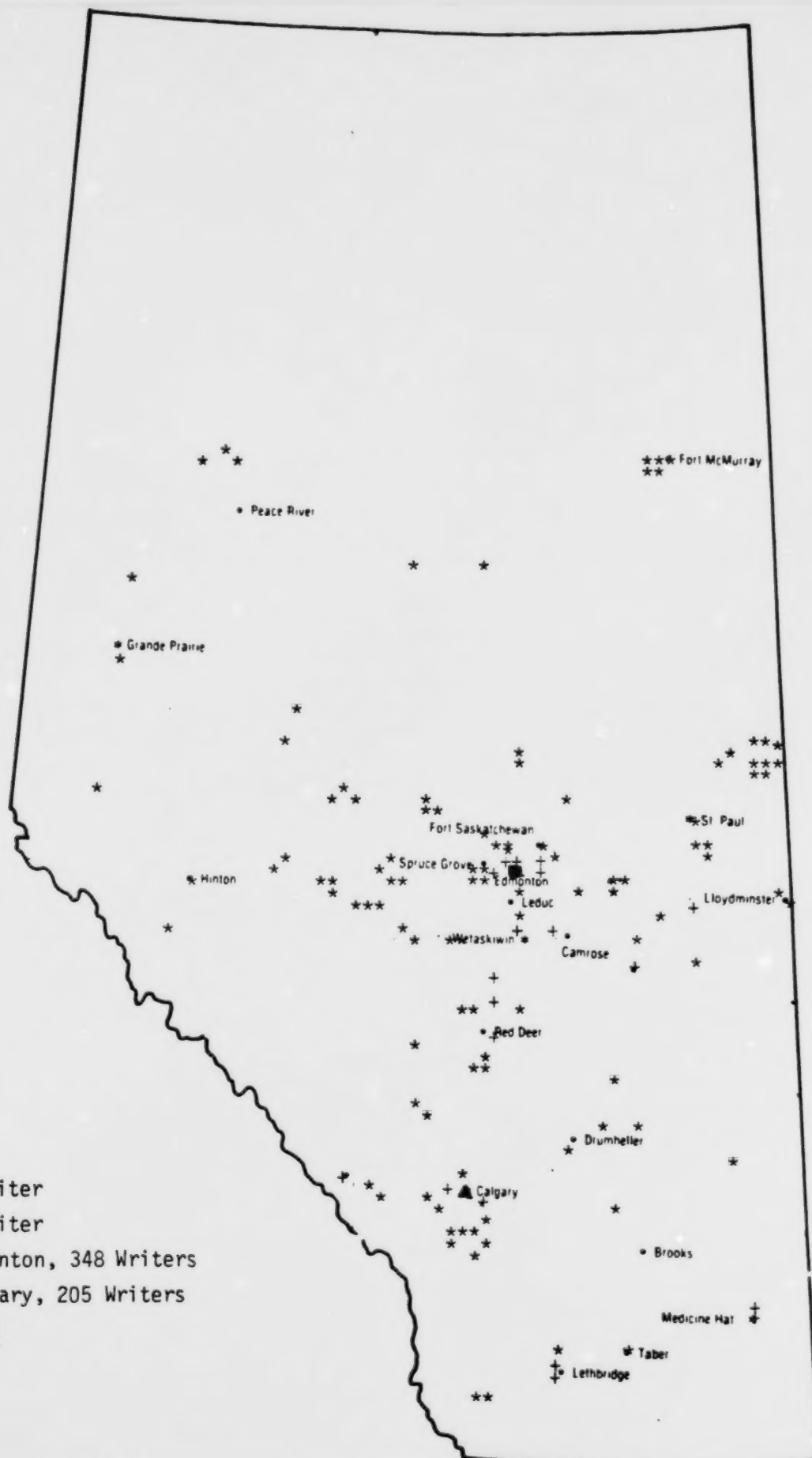
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FREELANCE WRITERS IN ALBERTA

(published &
unpublished)

* = 1 Writer
+ = 5 Writer
■ = Edmonton, 348 Writers
▲ = Calgary, 205 Writers
759 Total





WORD FOR WORD: The Business of Writing in Alberta

PART ONE : INTRODUCTION.

The primary purpose of WORD FOR WORD is to establish a set of baseline facts and figures describing the freelance writing industry in Alberta. This should give the various stakeholders in this industry a more methodical and cohesive store of the background information they require to pursue their various goals and responsibilities. These stakeholders are:

- a) the Writers' Guild of Alberta, serving its members with support services and political representation;
- b) the Film & Literary Arts Branch of Alberta Culture & Multiculturalism, serving and defending its constituency within the cultural envelope; and
- c) the government of Alberta, responsible for establishing arts policies and negotiating with the federal government for a Cultural Sub-agreement to an Economic Regional Development Agreement (ERDA) or the like.

A SECOND PURPOSE of this study is to function as a market report for Alberta's freelance authors -- an indicator of the size of the province's different writing market sectors, the number of writers currently working in each sector, each sector's current rates of pay and its operating guidelines. This should alert Alberta's writers to both market constrictions and to writing opportunities of which they might not have been aware.

ALL THIS DOES NOT, or should not, boil down to mere statistics. This report concerns itself as well, however modestly, with the more flesh-and-blood questions: why Alberta writers write, and what they write; the amount of cultural support and activity they enjoy and produce; the economics and politics of their profession; and their relations with their government and their government's cultural agencies.

THE SURVEY.

1987 Statistics Canada figures show that there are currently 2,885 salaried and freelance "writers" working in Alberta. (The term is parenthesized since it includes, for census purposes, the widest possible definition of "writer" -- ie. writers, reporters & newspaper staff, editors, publicists, lexicographers, etc.)

This survey, however, will limit itself primarily to Alberta's published freelance authors, including freelance playwrights and scriptwriters whose works have been professionally produced. For the purposes of this study, the definition of a freelance writer is a writer whose writing income is of a non-salaried nature -- even though this writer may also hold a salaried job to augment that writing income.

While representing less than a quarter of Alberta's statistical writing force, it has been Alberta's freelance writers who have been responsible for virtually all the books published in Alberta by Albertans, for virtually all the plays and film/video productions produced in Alberta using scripts by Albertans, for most of the periodical journalism produced in Alberta by Albertans, and for much of the Albertan content of the educational material used in Alberta's schools. These are, in short, the writers who have been putting Alberta on the literary, cinematic and theatrical map of Canada.

These are, as well, the writers most immediately and dramatically affected by the upheavals of market regulations, shifts in government policies regarding the arts, changes in government/public support services for the arts or by the periodic upheavals of fashion or market forces. Not inappropriately, the Copyright Act has named them "co-adventurers" in the book industry, in reference to the financial risks most take in lieu of wages or similar forms of security.

Of course, many of the problems facing these and all other writers in Alberta today can't be addressed within Alberta's political purview. Problems resulting from our antiquated and inadequately applied Copyright Act, the threat of tightened federal censorship laws, nationally endemic book distribution inefficiencies, and even such huge and frustratingly complex potential tidalwaves as the Canada-USA Free Trade Agreement -- these will affect all writers in all parts of Canada.

Nevertheless, much of what affects an Alberta writer's daily life is province-related, and both the attitude and the policies of the people and the government of Alberta have made, and will continue to make, a significant difference to the viability of the writing industry in this province.

This study will examine as many of the factors affecting this viability as are quantifiable or readily describable.

THE METHODOLOGY

As was true of the JJ Douglas report on Alberta publishing OUT OF THE WEST (to which this study is intended as a companion volume), WORD FOR WORD has been obliged to begin very much at the beginning -- from the ground floor up. Little exposition specific to Alberta's writing and publishing history, and none at all specific to its writing industry, currently exists. Data and statistics have had to be raked in from both likely and unlikely sources. Occasionally, missing links in a statistical chain have had to be estimated or approximated. This is, inevitably, characteristic of baseline studies. ✓

A very detailed and probing 6-page questionnaire formed the backbone of this survey. Over 800 were sent out, though this was largely on spec. We knew, for example, that at least one-third of the 625 members of the Writers' Guild of Alberta and at least two-thirds of the 110 members of the Canadian Authors Assn. in Alberta who would be receiving the questionnaire would not be eligible to complete it due to its publication/production criteria (see also the membership overlap factor as calculated on p.52). We used a similar blanket approach in our mailouts to Alberta's playwrights, periodical writers and scriptwriters. Our philosophy was: better send out too many than too few. In the end, of the estimated 635 eligible respondents, 216 returned

completed questionnaires.

The questionnaire was supplemented by a large number of interviews with Alberta writers and, to a lesser extent, Alberta librarians, politicians, teachers, businessmen/women and cultural managers. This was done both to monitor the accuracy of our extrapolations from the questionnaire, to fill out and expand on available statistics, and in the expectation that certain realities within the scope of this study would resist simple quantification (such as "cultural impact", for example), requiring non-numerical description instead.

Concerning Recommendations:

Recommendations are included in this report from Part V onwards, both as the situations to which they pertain are discussed, and as an assembled group at the end of Part VII. Only such recommendations as seem genuinely useful, necessary and realistically feasible have been made. We don't, unfortunately, live in Utopia, are not likely to achieve it in the immediate future, and experience has shown that studies recommending blueprints to do so have an unfortunate habit of falling on determinedly deaf ears.

Gender Balance:

Your attention is drawn to the fact that the Appendix attached to this report contains a complete breakdown of all reported facts from our questionnaire by gender. While many of the implications of such information go beyond the frame of reference of this report, we felt it would nevertheless be of future use to a variety of researchers, administrators or journalists. The thanks for this "bonus" goes to researcher Desirée Petersen, who volunteered many extra hours to make it available.

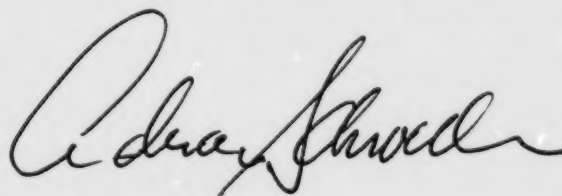
Further Credit Where Credit Is Due:

In a few areas of overlap between this study and Douglas' OUT OF THE WEST (areas not involving original research), I have, with Mr. Douglas' kind permission, transferred these into WORD FOR WORD largely unchanged. I refer, for example, to some parts of the section listing federal and provincial support programs for writers. Most statistics and references to Alberta's publishing industry, and some concerning Alberta's libraries, are also taken directly from his report.

I have been greatly assisted in the research for this study by Ms. Desirée Petersen, a writer and researcher whose resourcefulness and spirited help in its execution cannot be

over-praised. I have come to consider her attachment to this project (courtesy of the Film & Literary Arts branch of Alberta Culture & Multiculturalism) as a piece of exceedingly good luck. However, since the decisions concerning both the use and the accuracy of the information contained in this study were mine, the responsibility for all errors of fact or omission is similarly my own.

I would also like to thank Mary Walters Riskin, Lyle Weis, and Aritha van Herk of the Writers' Guild of Alberta; Ruth Bertelsen Fraser, Judy Hayman and Jane Bisbee of Alberta Culture & Multiculturalism, (Film & Literary Arts); and George Melnyk and Shirlee Matheson of the Alberta Foundation of the Literary Arts, for their time and their generous cooperation.

A handwritten signature in dark ink, appearing to read 'Andreas Schroeder'. The signature is fluid and cursive, with a large initial 'A' and a long, sweeping underline.

Andreas Schroeder,
Mission, British Columbia

PART TWO

THE CANADIAN CULTURAL BACKDROP

(Artist & Image)

Ever since studies clearly demonstrating the enormous economic impact of the Arts on the Canadian economy began appearing over a decade ago, the average Canadian's impression of the arts as merely a leisure activity of the affluent or the intellectually high-brow has been steadily dissolving. Though both federal and provincial governments often act as if they haven't read their own statistics, those statistics show the Arts to constitute a ten-billion-dollar industry, affecting and involving the lives of every single citizen of Canada.

With increasingly rare exceptions, artists are no longer seen as gussied-up welfare recipients, committing their dancing, painting or writing at the expense of the public purse. They have, as a group, paid their way every bit as responsibly and as demonstrably as this country's wage-earners, farmers, entrepreneurs or professionals. The fact is that Canada's Arts & Culture sector is Canada's 10th largest industry -- larger than our rubber & plastic, textile, clothing and furniture/fixture

industries; about the same as metals/mines, food & beverage, electrical power, gas/utilities and the accommodation/food services industries. It directly employs almost 300,000 people.

(Arts & Culture Sector: Subsidies vs Jobs & Taxes)

Of the Canadian Arts & Culture industry's ten billion dollar output last year, the Written Media account for over 34% : approximately 3.4 billion dollars.

Furthermore, being exceedingly labour-intensive, with a strong "income multiplier effect", the Arts & Culture sector has always put far more of its subsidies back into the public purse than any other industry in Canada.

It is a well-known but too often blithely ignored fact that industries such as conventional manufacturing and oil not only siphon off huge amounts of government subsidy (while creating comparatively few jobs per subsidy dollar), but also pay back very few of those subsidy dollars in taxes.

On the other hand, many studies such as the one conducted in 1979 by the Univ. of Victoria's Centre for Public Sector Studies (ECONOMIC IMPACT OF ARTS ORGANIZATIONS IN B.C.) have shown that in the Arts & Culture sector, it is not unusual for the government to recoup -- as it did in this instance -- fully 86%

of its original subsidy outlay through its various taxes. Meanwhile, that subsidy provided a disproportionately large number of jobs and accomplished a disproportionately large share of keeping the Canadian economy on the move.

Statistics Canada figures show that in comparison to the \$101,000 it costs to support a single job in manufacturing, that single job can be supported in the cultural sector for a mere \$17,000. Jobs in the arts are six times cheaper to produce than they are in manufacturing.

(Government Spending on Culture)

Yet governments, both provincial and federal, do not spend much money on culture. As Alberta's Usher Report pointed out in 1983, quoting J. Marcuse: direct and indirect federal subsidies to Industry (ie. not the arts) in Canada account for almost 25% of the entire federal budget. Culture, as current figures show, gets a mere 1.9%, which, when you subtract over half of that to cover the operations of the Canadian Broadcasting Corporation alone, leaves it with a grand total of .7% of the federal budget. That's what the federal government actually spends to support this multi-billion-dollar industry.

Provincial governments spend an even smaller percentage of their annual budgets on Culture -- ranging from considerably less

than 1% to a high of around 1.3% . That latter figure, incidentally, was chalked up by the government of Alberta, whose expenditures on Culture have, for at least the past 5 years, ranked as the highest, or among the two or three highest, of Canada's provinces. Interestingly, it has maintained this status despite the fact that its expenditures on Culture have actually been decreasing in constant dollars since 1984 -- an indication of the financial beating Culture has been taking across Canada during the past half decade.

(Artists at the Trough)

The myth that artists are among those who are forever hauling truckloads of money out of the public treasury has long been shown to be just that: a myth. In comparison to other industries, Canada's artists, when they manage to get into the line-up at all, receive their share into a children's toy wagon.

Consider this: The grand total of all direct grants and subsidy assistance received from the federal treasury by all of Canada's approximately 9,000 professional and non-professional writers in 1983, was merely equivalent to what the federal government gave to Dome Petroleum for just over 30 working minutes of its entire 1983 operating year. Canada, measured by its gross national product, earned that amount in that year in just under 28 working seconds of a single workday.

So how has this industry managed nevertheless to survive? The answer is very simple. The greatest subsidies to the Arts & Culture industry have been paid out not by governments, but by the artists themselves -- in time, spousal help and a willingness to accept very low pay for their endeavours.

They haven't had much choice. Society's response to art has traditionally been one of excess: while an artist is unknown, it pays too little; once the artist is famous, it pays too much. To make a living within such extremes, artists have had to learn to get along on very little.

And, while they shouldn't be held to ransom for it by people who are unwilling or unable to live the same way, it is also true that along the way they have made certain helpful discoveries: that (for example) the value of being able to enjoy one's daily work, however frustrating it might often be, cannot be expressed merely in dollars and cents. That may be making a virtue out of a problem, but it also happens to be true. Artists in general, and writers in particular, have for this reason often been able (in the words of the Bedouin) "to drink deeply from dry wells and eat heartily from empty bread-baskets".

THE WRITING SCENE IN ALBERTA: History

In a country like Canada, with its short (non-native) history and its even more recent sense of cultural self, each succeeding generation might be forgiven the impression that the country's "real" cultural beginnings only barely preceded it; that the forest from which such beginnings were wrested still stands barely a stone's throw from the house.

Such a temptation might be particularly strong among the writers of Alberta, where an extraordinary writing and publishing boom that began in the early 1970's and continues to this day, has had the effect of virtually eclipsing preceding writing history.

But the earliest available statistics show that 169 persons registered as writers for Alberta's 1936 census, and by 1951 that figure had almost doubled. It had doubled again by 1961, and reached almost 1,000 a decade later. Clearly, the community of 2,885 freelance and salaried writers currently working in Alberta (1987 Stats-Can. figures) did not materialize in this province overnight.

(Gender profile: It is also intriguing to note that while there were only about half as many female salaried & freelance

writers as male in both Alberta and Canada in 1971, the gap began to close rapidly in the following decade, and has now for all intents and purposes closed.

Alberta	Canada
1971: 375 female/535 male	5,760 female/11,280 male
1981: 1,025 female/1,350 male	16,265 female/19,445 male
1987: 1,435 female/1,445 male	21,000 female/21,775 male)

The study of creative writing and Canadian Literature, furthermore, isn't as recent in Alberta's educational institutions as is sometimes thought. Courses in both subjects can be traced back as far as 1939, when the far-sighted Prof. F.M. Salter (whose students included W.O. Mitchell and Rudy Wiebe) launched both at the University of Alberta in Edmonton. That same university pioneered Canada's first English degree (M.A.) with a creative writing component as early as 1948, and credited professors' literary writings in calculating merit pay. (The University of Calgary instituted Canadian Literature courses in 1962, and the University of Lethbridge in 1970.)

Alberta already had a provincial Arts Board in 1946, and was in that same year Canada's first province to establish a Dept. of Cultural Activities. (Even today, Alberta remains one of only two

Canadian provinces that can boast a Department of Culture & Multiculturalism undiluted by ancillary constituencies such as Tourism, Recreation, Youth or Education.)

However, and for reasons that have disappeared into the murk of history, Alberta's Department of Cultural Activities at that time resolutely refused to extend its patronage beyond the disciplines of Music, Drama and the Visual Arts. Alberta's writers (other than playwrights) had to fend entirely for themselves until fully 23 years later, when a Creative Writing Branch was finally formed in 1971. And unfortunately, the budget for this Branch in those years set a precedent for parsimony (1.5% of the cultural budget) that appears to have remained with only minor variations ever since. Writing & Publishing has always been, and still is, the poor cousin of the cultural family -- so far down on the scale, that its budget barely even registers on most government graphs.

(The Booming Seventies)

The seventies engendered an Alberta writing boom of unprecedented proportions -- this much is certain. But whether the 1970's writing boom brought about Alberta Culture's Creative Writing Branch, or the Creative Writing Branch brought about the writing boom, remains one of those circular and ultimately unanswerable questions that will no doubt provide employment and

purpose for our graduate students of English/CanLit for decades to come. Compelling evidence can be found to substantiate both claims. To begin with, many things "boomed" in the seventies in Alberta -- population, the growth of the cultural labour force, publishing, the number of bookstores, and government budgets.

Between 1971 and 1981 alone, the cultural labour force in Alberta more than doubled (by 124%). This is even more impressive when compared to Canada's national average of the time, which grew by only 39%.

In 1967, there were 16 publishers (in the widest sense of the term) operating in Alberta. A decade later, the number had risen only slightly, to 20. But in the late seventies and early eighties the number of publishers in Alberta virtually doubled -- to 37. (Of these, 25 are APA members, 12 are not.)

Since Alberta's publishers have generally relied heavily on the work of Alberta's writers, this increase in local markets appears fairly directly linked to the rapid expansion of the province's professional writing community. (It should be pointed out, however, that most of these new markets were limited largely to local and provincial non-fiction subjects, and that the book contracts of the day would positively curl the toenails of today's writers and agents. In fact, there were often no contracts at all -- a practise the results of which are still

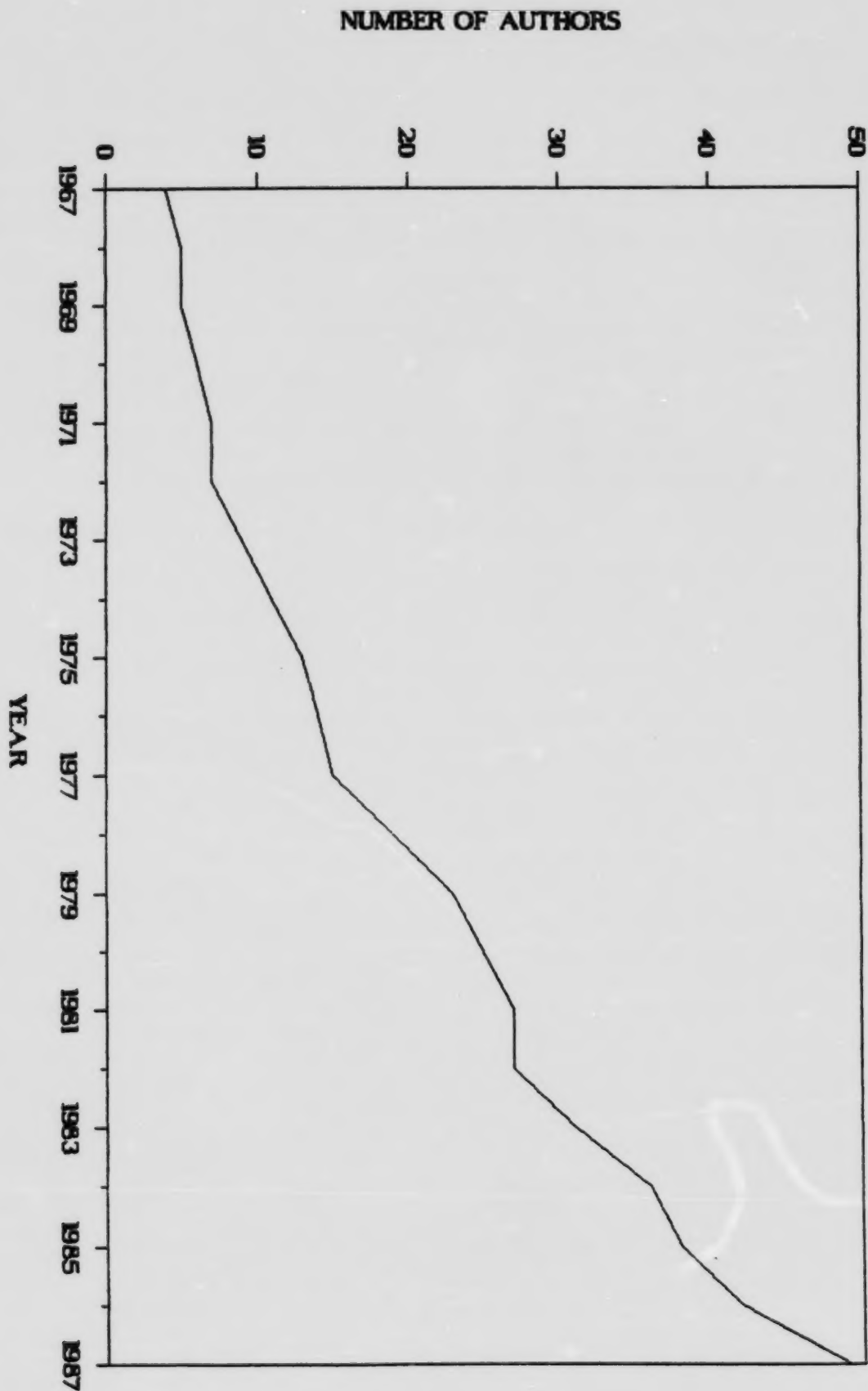
causing problems for some writers and publishers to this day. (Note that the Writers' Union of Canada issued its first basic contract to great publishing industry resistance in 1975; many publishers still refuse to accept some of its conditions.)

Thus the increased visibility of Alberta's fast-growing writing community and its writing industry undoubtedly contributed a good deal to the climate in which the need for a Creative Writing Branch became increasingly self-evident and imperative.

With the creation of this Branch in 1971, Alberta's novice writers -- at least those interested primarily in commercial writing (best-selling fiction, romances, popular non-fiction, radio & film-scripts, magazine journalism & fiction, etc.) -- began to receive much-needed support. A vigorous programme of workshops, correspondence courses and consultative services, as well as a welter of awards and competitions, injected a healthy shot of adrenalin into this sector of Alberta's writing community.

The remarkable growth in the province's output of books for young people, romance novels and general non-fiction constitutes three of the more dramatic results of these initiatives. Much credit is also due the Branch for its resolute policy of ensuring, as much as possible, that Alberta's rural writers

TIMELINE OF ALBERTA AUTHORS WRITING JUVENILE BOOKS FROM 1967 - 1987



receive as much access to the Branch's services as its urban clients. By the time the Creative Writing Branch was renamed the Film & Literary Arts Branch in 1975, it had carried its programme to over a dozen of Alberta's smaller centres, and could boast astonishing enrolments and turnouts in every instance.

This left largely unaccounted for the province's literary writers -- both professional and novice -- and though these did benefit to a limited degree from the above-described improvements in provincial markets and government support, many felt the need for more formal representation and attention. (Though branches of the Canadian Authors Association existed in both Calgary and Edmonton, this venerable writers' organization excelled primarily in serving the needs of novice writers, and -- in Alberta at any rate -- had no tradition of vigorous political activity.)

In order to address the entire spectrum of Alberta writers' interests, a province-wide meeting of 179 writers was held in Calgary in 1980. This resulted in the creation of the Writers Guild of Alberta, a service and lobby organization representing primarily (but not solely) the freelance writers of Alberta (all genres), and whose activities -- political action, grievance negotiations, awards, writers' retreats, manuscript reading services, etc. etc. -- are described elsewhere in this report. In the intervening 8 years the Guild's membership has grown to 625, with an annual budget of approximately \$145,000.00.

THE WRITING SCENE IN ALBERTA: From A Writer's Perspective

(Making A Living)

To attempt to make a living working as a fulltime freelance writer in Alberta during the 1940's and 1950's was for virtually all writers a foolhardy and doomed undertaking. One of the most common solutions to this problem was the acquisition of one or several university degrees, leading to a salaried career in teaching. The writing had to be pursued as a sideline.

The same attempt in the 1960's may have seemed a little less hopeless to some, but was in fact only possible for a small handful of the most prolific practitioners. Even then, it required great versatility. A writer in 1960's Alberta attempting to make a fulltime freelance living from his/her art was generally obliged to write everything from non-fiction books to radio plays to magazine articles to radio and newspaper commentary. Only about a quarter of his/her market would have been Alberta-based, the rest related primarily to Ontario. Even then, the pickings were exceedingly slim.

(The Seventies)

The 1970's brought with them a wider confidence based on new and larger markets, both in Alberta and throughout Canada generally. The same versatility was still required, but an average writer considering a fulltime freelance career during this time was no longer automatically considered a certifiable dreamer (read: idiot). A surge in Alberta's population base, a rise in the number of Albertan and national publishers, an increase in the number of bookstores in Edmonton and Calgary, and the beginnings of federal and provincial government support combined to clear away at least a few of the many obstacles between a writer and a modest annual income.

In addition to increased markets and sales, service programmes such as government-funded workshops and conferences, literary readings and a small number of government grants to individual writers, provided at least the possibility for some ancillary teaching work and subsistence support.

As well, anti-Canadian literary biases at our universities, colleges and even some highschoools were beginning to crumble, resulting in a considerably larger number of Canadian Literature courses. While these had no immediate economic impact on most writers' incomes, they did contribute to a marked improvement in the "industry climate".

This improved climate had the effect of encouraging Alberta's/Canada's publishers to risk larger print runs of certain categories of titles, which in turn heated up the bookselling industry and encouraged public libraries to purchase more Albertan and Canadian books. Many even began labelling them as such, and some showcased them in special sections or departments.

More and more libraries began to include literary readings in their weekly programming. They co-hosted writers' workshops and conferences with Alberta Culture & Multiculturalism's Film & Literary Arts Branch. Promotions featuring Alberta books and Alberta authors became more common.

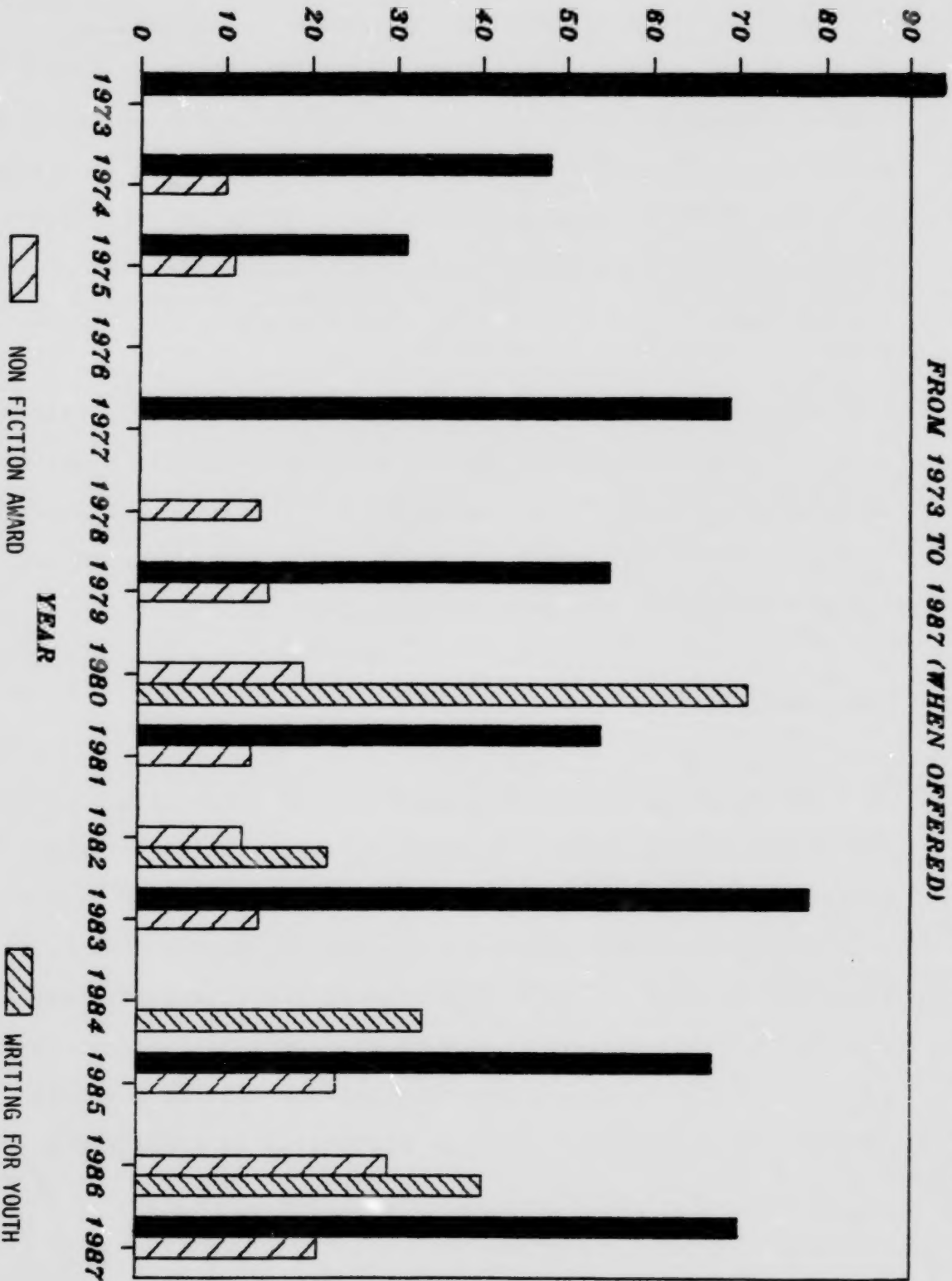
(More Writers)

This had the effect of encouraging more potential writers to test their literary talents. Enrolments in writing workshops and courses soared. It was not uncommon for a weekend writing workshop in the likes of Fort McMurray, Wetaskiwin, Ponoka or Killam to attract 50-75-100 applicants. The Film & Literary Arts Branch's writing correspondence courses were oversubscribed year after year. The inaugural Search-For-A-New-Alberta-Novelist Competition in 1973 attracted an astounding 98 manuscripts.

ALBERTA CULTURE COMPETITION ENTRY RATES

FROM 1973 TO 1987 (WHEN OFFERED)

NUMBER OF ENTRIES



(The Eighties)

During the first half of the 1980's, the growth and intensity of the business of writing in Alberta continued unabated in all genres. However, the periodical and publishing industry began to slow in certain sectors. By general consensus, literary magazine and literary book publishing has gone into at least a temporary decline. From 1984 onwards, the ripple effects of Alberta's economic downturn began to translate into government budget cuts and departmental downsizing. The Film & Literary Arts Branch, with little fat available for paring, began to lose serious weight...

THE SITUATION TODAY: (1986 - present)

First: Some Useful Background Statistics

a) A careful assessment of all the available data suggests that there are some 623 published/produced freelance writers currently working in Alberta. Most Alberta writers, it appears, work in at least 3 genres; many in 4 or 5. Therefore, extrapolating conservatively from the 218 responses to our questionnaire, we estimate that the following number of writers work, or have worked, in the following genres:

BOOKS (513 writers)

Adult fiction: 291

Poetry: 189

Drama: 149

Children's: 150

Essays/Criticism: 108

Educational: 90

History/Anthropology: 123

Business/Reference: 48

Nature/Outdoors: 54

Philosophy/Religion/Psychology: 48

Politics/Economics/Sociology: 69

SCRIPTS (171 writers)

Radio Drama: 132

Radio Documentary: 111

Film/Video/TV Drama: 114

Film/Video/TV Documentary: 141

JOURNALISM: print (approx. 300 writers)

Commercial Periodicals: 300

Note: Many writers, of course, write in many genres. The figures above demonstrate this fact.

b) Of the approximately 36 publishers operating in Alberta in 1988, 24 belong to the Alberta Publishers' Association. Roughly grouped, the specialties of the APA members are as follows:

General Trade for adults: 12

Children's books: 1

Educational 4

Scholarly 4

Literary 3

c) Using the Department of Communications' A Study of Retail Bookstores (1984) as a guide, there would appear to be about 133 bookstores in Alberta, 92 of them independent, 41 belonging to chains.

d) Alberta supports a total of 17,417 public and academic/school libraries throughout the province, grouped as follows:

Public: 325 (1986/87 circulation: 21,587,030)

Post-secondary academic: 35 (1986/87 circulation: 4,838,529)

Elementary & secondary school: 17,057 (est. circulation:
102,132,000)

Circulation total for the entire province: 128,557,559 per year.

e) There are currently an estimated 112 periodicals being published in Alberta, which provide a wide-ranging but far from self-sufficient market for Alberta's journalists. According to the JJ Douglas questionnaire (42% return rate) the 47 periodicals that responded were categorized as follows:

Trade/Professional/Technical/Business:	11
Agriculture:	3
General	13
T.V.	1

Scholarly/Educational	13
Art/Literary	3
Religious	3

(See also p.120, for additional information.)

Next: Some Rather Fascinating Background Statistics

f) According to the most recently published Statistics Canada report on the subject (1982), Albertans spend more on culture per annum than the citizens of any other province in Canada. Specifically, in that year they spent \$611 million, which comes to \$263 per person. The closest competitor, for purposes of comparison, was B.C. at \$247 per person.

g) Albertan families are three-time winners in the same general category. In 1982, the average expenditures by Alberta families on books and other reading materials was the highest in Canada at \$169, edging out Ontario at \$157. (See also item "k" below.) It also ranked highest in Canada for "admission to cultural events" -- \$102 (compare Ontario at \$97.) And again, it topped the graph for "home entertainment, equipment and services" at \$318, over Sask. & Ont. at \$265 each.

h) Already compiled, but not yet published Statistics Canada figures for 1986 tell much the same story. Albertans continue to lead the country in virtually every category of culture use/purchase/attendance. They spend more on books and reading materials than anyone else in the country -- an average of \$222 per family, compared with the national average of \$205. They buy more hardcover books, more magazines and periodicals, and more music. They rent more videos. They spend more on home entertainment (\$450 vs. national average of \$388). They spend more on cultural events. Their expenditures for the theatre (live stage performances) is second only to Ontario. Their attendance at museums is second only to B.C.

i) Albertans also rank highest in Canada as movie-goers. In 1985/86 they chalked up an average of 4 times per person per annum. Based on current population figures, this means Albertans passed cinema turnstiles 9,566,800 times, depositing about \$39 million into cinema coffers. (Unfortunately, comparatively few of these dollars remain in Alberta...)

j) For the fifth straight year, the Edmonton Public Library has reported the highest rate of circulation of any library in Canada, at just over 12 million borrowings for 1987. (The Calgary Public Library appears no slouch either, at approx. 8 million borrowings.)

k) In 1983/84 provincial government total expenditures for all categories of Culture, Alberta tied with Quebec for top place at \$51 per person, well ahead of the nearest contender (Manitoba) at \$39. In 1985/86, it shared first place once again, this time with P.E.I. at \$65. And when municipal expenditures are taken into account (since they include provincial government transfers), Alberta came out the clear winner at \$72 total per person. (It should be pointed out, however, that less than 25 cents of that amount was spent on Alberta's writers...)

Furthermore:

l) While the above-listed statistics constitute the highlights, all the "underbrush" statistics also confirm that both the production of, and the demand for cultural offerings stands at an all-time high in Alberta. Albertans clearly want a wide range of cultural services, and they've been proving this with their pocketbooks. This is particularly true for the Literary Arts sector, where in areas such as literary readings/author visits in the schools, demand has consistently outstripped available funding by as much as 200% for the past 3 years.

m) Year after year, submissions to province-wide literary competitions of all stripes remain extraordinarily high. The first major short story competition co-sponsored by the Film & Literary Arts Branch and Edmonton/Calgary Magazines received 620

entries for its inaugural 1983 competition. A similar 1987 competition sponsored by the Calgary Herald garnered 532. Fourteen years after its inauguration, the biennial Alberta New Novelist Competition (now called the Alberta New Fiction Competition) remains as vigorous as ever, having received 70 full-length manuscripts in 1987.

It's true that some writers and librarians have begun to wonder whether the Albertan writing industry hasn't become a little excessive in its apparent "competition/awards mania". Perhaps this is so, or perhaps it may be true that the health and vitality of Alberta's writing industry is approaching the point where the plethora of contests and awards might be curbed just a little. Too many awards do have the tendency to devalue the individual impact of each. On the other hand, it doesn't take a degree in accounting to see that these prizes and awards, which are virtually all co-sponsored (read: co-financed) by various Albertan corporations, constitute the Film & Literary Arts Branch's desperate and ingenious method of finding non-government money to maintain its hard-pressed programmes and offset their shrinking grants budget. It can only be commended for that.

Meanwhile, there's little doubt that this approach has served the writing community exceedingly well. It has raised the level of pride and confidence within the writing community. It

has brought Albertan writing talents to the fore provincially, and it has brought these writing talents to the attention of the rest of Canada (and in some cases the international writing community) as well. Virtually every winning manuscript of the New Alberta Novelist Competition has gone on to be published beyond Canada's boundaries, and almost all of its winners have already written and published subsequent books and gained further recognition. These awards, in short, have been granted according to demonstrable national standards (the co-sponsoring publishing houses have in all cases been national publishers), and thus certainly can't be belittled as merely "in-house ribbons".

n) Of all prairie provinces (the usual control group), Alberta has the largest number of bookstores. It has the highest library circulation rates. It has the largest number of publishers and the largest number of writers. These writers have produced by far and away the largest number of books, published both locally, nationally and internationally -- over 500 book-writers producing over 1,600 titles over the past 25 years. Most dramatic growth has occurred in the area of fiction for young people, where the increases have been nothing short of astonishing:

Year	Cumulative total of juvenile authors	Cumulative total of books produced since 1959
1984	22	52
1987	49	150
1988	53	173

o) Many Canadian critics, playwrights and producers feel that the theatre community in the city of Edmonton has built up its theatre scene to the point where it is currently the most upbeat, energetic, utilized and courageous theatre milieu in Canada. Its counterparts in Toronto and Vancouver may be larger numerically, but much of the vitality of the latter, if not the former, seems currently in remission. The regular stages, the wildly successful Fringe, now in its 7th year, and the fringe on the Fringe, the cumulatively huge theatre audience -- 600,000 attendance last year -- have all combined to make this a primary theatrical centre in Canada in the 1980's.

ALL THESE FACTS, STATISTICS AND REPORTS, therefore, must lead to the conclusion that:

1) Under the very noses of the rest of Canadians, not to mention Alberta's own citizens, Alberta has been experiencing and supporting, for the past fifteen years, a remarkable cultural/literary "second-generation" flowering -- so rapid and

so extensive, that even its own writers and artists haven't fully appreciated its magnitude. (More on this later).

2). Had such a cultural/literary flowering occurred in central Canada, all Canadians would have been exhaustively informed about it years ago. The phenomenon would have been determined, announced, itemized, tracked, analyzed and thoroughly celebrated. Between the Globe & Mail and the CBC's central operations in Toronto alone, this would have been inevitable.

But Alberta is a "region". This means that very little is noticed about it in the national media until such a phenomenon actually arrives in Toronto, preferably through the winning of enough national or central-Canadian awards to make its appearance indisputable. Unfortunately, unlike Saskatchewan which after several decades of virtual silence following the appearance of its first generation of nationally-recognized writers (Mandel, Newlove, K. Mitchell, etc.) virtually erupted onto the national scene during the past decade, Alberta's presence has been rising too gradually, too steadily, to attract headline attention. (Aritha van Herk's winning of the first Seal Books First Novel Award might have done it, but it was just a little too early.)

(Manitoba, incidentally, is in much the same position as Alberta. It too has experienced a remarkable growth of its

second-generation literary community, and for similar reasons, this too has been ignored by the country's national press.)

(A Sermon)

At the risk of putting this exposition on a soapbox, let me just explore these difficulties a little further -- because their effects don't stop at press attention. They result in a subtle but quite unfortunate effect on both artists and their audiences in the "regions" as well. Since so little attention is paid to them by the national press, artists in the "regions" tend to grow up not expecting to create their own cultural centrifugal force. Most assume, if only subconsciously, that they'll always be contributing their voices to a distant central chorus.

This is further exacerbated by publishing realities. It is lamentably but undeniably true, for example, that of the two dozen or so nationally/internationally best-known Albertan writers, not one publishes routinely in Alberta anymore. There are simply too few publishers with sufficiently substantial promoting power to keep these authors "at home" -- and in any case, few Alberta publishers appear to have made any serious efforts to cultivate and nurture these authors while they were publishing in the province. Therefore they've all ended up publishing with central-Canadian or U.S./British publishers, and thus for many up-and-coming authors, success will not have

happened in their minds until they too have published with a central-Canadian or foreign publishing house.

In the meantime these up-and-coming authors might well be publishing within Alberta or within the "Prairie Region" by the dozens, performing hundreds of readings in the schools, writing plays for local production, and in this and countless other ways contributing to a wonderfully lively cultural milieu -- but this form of "success" is seen as somehow insufficient or incomplete: it is, after all, merely "regional".

Similar self-deprecation often holds true for "regional" audiences as well. Inadequate or condescending national press attention, especially if it's not sufficiently offset by a strong and responsible local press, can't help but influence what they expect to find in their own back yards. (ie. Ken Adachi in a TORONTO STAR review several years ago, insisting that what Saskatchewan really needed wasn't merely better weather, but the advent of civilization.) Though they (should) know better, many people in the "regions" absorb this form of cultural toxicity without realizing it, and it leads to a kind of subconscious "cultural cringe" which makes it that much more difficult to believe and fully credit all manner of cultural richness all around them.

It doesn't help when, flooded with too much information

about too many things, we also don't/can't take time to reassess old impressions or clichés. This tends to result in the use and persistence of a conceptual shorthand that can be as exaggerated as it can be damaging. British Columbia becomes known as "Lotus-land", where the government is always comprised of used-car dealers and the population a hopeless mix of laid-back hippies and loggers, none of whom work past Thursday afternoon. (It's all in good fun, of course, but my point is that we may be paying more for the use of such stereotypes than we realize.) In fact, B.C.'s government has had very few automobile dealers as MLA's over the years, (ie. we don't have that excuse), the 2-3 hour business lunches for which Toronto is insufficiently castigated routinely drive B.C. businessmen on business trips to Toronto up the wall, and logging actually comprises less than 3 percent of British Columbia's economy.

The prairie provinces have always been particularly maligned by this process. Thus Alberta, in Canadian shorthand, became a "redneck province of oilmen (read: roughnecks) and cowboys", full stop. Aside from the cynical implication, which the definition seems to intend, that there is simply no way in which oil or cattle can co-exist with cultural endeavour, it ignores entirely the 94% percent of the province's population who have nothing directly to do with either petroleum or cattle.

Yet the epithet has stuck for years. When researcher Desirée

Petersen called the Ottawa office of Statistics Canada and explained that she was calling from Alberta Culture, the bureaucrat on the other end of the line joked: "Alberta Culture? Gee, I didn't know it had any!" After a recent pleasant stay in Calgary, Macleans Magazine columnist Allan Fotheringham expressed astonishment that Alberta, "the area that has been regarded as the intellectual swampland of the realm", was capable of its own cultural integrity. By their own admission, neither the Ottawa bureaucrat nor Allan Fotheringham had ever bothered to investigate or assess the truth of this verdict before.

Yet the list of well-known and nationally recognized authors who are or have been based in Alberta is fourth-longest of all the provinces of Canada. Sheila & Wilfred Watson, W.O. Mitchell, Henry Kreisel, Rudy Wiebe, James Gray, Robert Kroetsch, Grant MacEwan, James Grierson MacGregor, Myrna Kostash, Douglas Barbour, Aritha Van Herk, Frank Moher, Stephen Scobie, Sharon Pollock, Jars Balan, Warren Graves, Monica Hughes, W.P. Kinsella, Andy Russell, Fred Stenson, Chris Wiseman, Gordon Pengilly, Clem Martini, Jan Truss, Sid Marty, Pauline Gedge, Martyn Godfrey, June Bhatia (Helen Forrester), Ted Ferguson, H.A. Dempsey, Cliff Faulknor, Joan Clark, John Chalmers, Maria Campbell, Ted Blodgett, L.R. Wright and Anne Anderson -- to name only 38.

These writers have won no fewer than 86 major national and international awards since 1971 alone -- awards such as the

Governor-General's Award, the Canada Council Award for Children's Books, the Leacock Medal, the Seal Books First Novel Award, the Books in Canada First Novelist's Award, the Chatelaine Short Fiction Award, the Gibson Award, the CBC Literary Awards, Vicky Metcalf Award, Houghton Mifflin Literary Fellowship, Edgar Allen Poe Award, the Genie Award, Pushcart Prize, Chalmers Award, Lorne Pierce Medal, Order of Canada, etc. etc.

Clearly, it's time the rest of Canada stopped thinking of Alberta as an "intellectual swampland". If that assessment was ever true, it's now many decades out of date. A wealth of hard facts and statistics has been putting the lie to this assessment since at least the early sixties.

But in order for this to happen, Albertans must also take greater note of their own cultural successes. Past experience has shown that they can't rely on a national press to do it for them -- and within Alberta, only half of its larger newspapers (THE EDMONTON JOURNAL, THE CALGARY HERALD) seem inclined to do their provincial duty in reporting adequately on the arts.

This may mean, for the literary community, especially Alberta's writers' organizations, even more imaginative efforts to acquaint both Albertans and other Canadians with their work. (See the section on Literary/Cultural Periodicals for a recommendation on this point.)

It may mean a greater effort on behalf of both the publishing industry and government to export Albertan books nationally and internationally -- Alberta does not, for example, currently include books or other "cultural products" in its trade fairs or representations overseas, and there is no budget or programme for the display of Alberta books at Alberta House in London, England. (For a recommendation on this point, see the section on Reaching National/International Markets.)

It should certainly mean a stiffening of government resolve to maintain a reasonable level of financial support to an industry that has shown for over thirty years that it can repay its government investment in spades.

Because until this is accomplished, Alberta may well have to be content to remain one of Canada's best kept cultural secrets.

PART THREE

A FINANCIAL PROFILE OF ALBERTA WRITERS

Introduction:

While our findings in all other overlapping areas of research have turned out to complement and corroborate each other to a very satisfying degree, the results of Jim Douglas' calculations concerning Alberta writers' incomes and their economic impact differs considerably from mine. There is, however, nothing mysterious about this difference. As Mr. Douglas acknowledged in OUT OF THE WEST, his estimates were largely deduced from the decidedly meagre amount of published data that was then available to him. It was, in fact, one of the main purposes of WORD FOR WORD to research and augment this data. We have done so, and these are the results.

Though our methods for estimating the number of Alberta writers earning a significant income from their writing differed markedly, it is intriguing to see that the results are very close. The writers who responded to the OUT OF THE WEST questionnaire, however, reported a lower average writing income than the ones who completed the WORD FOR WORD questionnaire. We can only assume this to have been the result of the more in-depth nature of the latter, in which the writers were asked for a

far more detailed accounting of both earnings and expenses. Such logic would imply higher reported Writing Expenses as well -- and this was indeed the case.

The earnings and economic impact of "non-commercial" academic and educational writing produced by the teachers and professors at Alberta's secondary and post-secondary educational institutions -- professors and teachers not likely to belong to a professional writers' organization because they don't consider themselves professional writers -- constitute an area sufficiently byzantine and specialized that we did not undertake a separate study of it. Some overlap exists between this arena and that of the Writers' Guild of Alberta in any case. However, Mr. Douglas' estimates here struck us as probable and defensible, and we have incorporated them into our calculations. (For detailed figures, please refer to OUT OF THE WEST Part 1, pp. 46 & 47.)

One final difference involves the actual method of calculating Economic Impact. To arrive at the Total Economic Impact, Mr. Douglas deducted Writing Expenses from Total Writing Income, to arrive at a Net Income figure. Standard usage, however, holds that gross income figures should be used to arrive at Total Economic Impact, and this is the method we have employed. The logic is that Economic Impact is tied to consumer spending rather than consumer taxes; writing expenses therefore

constitute a de facto part of a writer's spending impact.

We have, as is the norm, presented both the average and the median incomes of Alberta writers. However it should be underlined that, when one is representing as wide-ranging and often wildly fluctuating a set of numbers as those representing artists' incomes, averages have precious little significance. When calculating average incomes, a single hugely successful writer can so effectively offset the modest earnings of several dozen poorly-selling writers that everyone may appear to be receiving very tidy returns from their efforts. For this reason the median income is far more representative. A median income is calculated to indicate where the majority of incomes lie -- stripped of both positive and negative extremes. It is the calculation of choice used by all statistics-generating institutions, including also Statistics Canada.

One final word on fluctuating incomes. It should be stressed, because the statistics cannot do so, that writers' incomes fluctuate a great deal from year to year. A not uncommon scenario finds a writer working intensively on a single literary project for several years, during which time very little income is earned. Publication of the resulting manuscript may cause a sudden burst of income at the end of the first publication year, and may make it appear, in statistics gathered during that year, that this writer enjoys a very healthy annual income.

Calculated to cover the three-year preparation period, however, such incomes invariably shrink very sharply. It makes long-range financial planning a constant headache for authors, and this is exacerbated by Revenue Canada's bloodyminded and historical refusal to acknowledge this well-documented situation by adjusting Canada's income tax legislation to take such fluctuations into proper account. It is and remains a frustrating stumbling block in writers' efforts to earn a more reliable return for their endeavours.

CALCULATION OF TOTAL NUMBER OF AUTHORS:

A few words of explanation concerning the methodology here. The watchword is "significant writing income", and the question: how many authors can reasonably be assumed to be earning it? Since ACTRA, APN, PC and PWAC extend membership only to professionally produced or published writers, we can assume their total membership fits our criteria. Both The Writers' Guild of Alberta and the Canadian Authors' Association allow unpublished writers to join their ranks. Experience suggests therefore that about one-third of the WGA's membership and about two-thirds of the CAA's membership (the Calgary section of which has recently re-organized itself under the name "Calgary Authors' League") does not fit our criteria. An overlap factor has also been taken into account. Our calculations are thus as follows:

ACTRA (Assn. of Can. Television and Radio Artists):

(Alberta members) 132 writers

APN (Alberta Playwrights' Network) & Alberta

members of PC (Playwrights Canada) 47 writers

PWAC (Periodical Writers Assn. of Canada):

Alberta members 30 writers

WGA (Writers' Guild of Alberta) 66% of 625 = 412 writers

CAA (Canadian Authors' Assn.) 33% of 110 = 36 writers

Non-affiliated writers: 75 writers

estimated 25 journalists plus 50 writers/
playwrights, scriptwriters, etc.

Subtotal: 732 writers

Minus: 15% membership overlap - 109 writers

TOTAL: 623 writers

INCOME CALCULATIONS:

Before getting to the brutal mathematics, here are some facts that describe the earning scenario for writers in Alberta today:

1) Forty-six writers (of 216 respondents) reported being able to make a full-time living in Alberta in 1987. Though this means, technically, that an extrapolated figure of as many as 138 writers might therefore be in this position, such a figure struck knowledgeable writers in Alberta as unlikely. We therefore contacted a variety of senior writers from each writing sector and asked them to add up the numbers of writers they personally knew to be able to make a full-time living in Alberta. The result was a more realistic estimate hovering around 65. Nevertheless, the fact that approximately 65 writers were able to make a fulltime living from their writing in Alberta in 1987 is astounding, and unquestionably a highwater mark of success. This would have been unheard of a mere decade ago.

2) Alberta writers reported an average gross income from writing alone of \$10,017.57. Subtract reported average expenses of \$4,433.14, and you arrive at an average net income from writing alone of \$5,584.43.

The average net income from writing and writing-related activities (readings, workshops, individual lectures/speeches, etc.) was calculated to be \$9,193.24.

However, a more realistic calculation (and the one used by Statistics Canada) is the median income.

The median gross income from writing alone for writers in Alberta in 1987 hovered around \$4,500.00. The median figure for writing expenses was approximately \$1,800.00. This means that the median net income from writing alone for Alberta professional freelance writers in 1987 was \$2,700.00

The median net income from writing & writing-related activities was approximately \$4,200.00.

(It should be noted, however, that over 25% of Alberta's writers earned below or only barely above \$1,000 gross income from their combined writing & writing-related activities.)

Most writers, however, find they must combine salaried with freelance work. Thus, the average total net income from all sources (ie. writing and non-writing) for Alberta's freelance writers in 1987 was \$19,977.24. The median total net income from all sources was \$15,700.00.

INCOME SUMMARY CHART

NET INCOME	AVERAGE	MEDIAN
From Writing Alone:	\$ 5,584.43	\$ 2,700.00
From Writing & Writing-Related Sources:	\$ 9,193.24	\$ 4,200.00
From <u>All</u> Sources (writing & non-wr.)	\$19,977.24	\$15,700.00

CALCULATION OF WRITING EXPENSES

According to the 189 writers who responded to this question, Alberta writers spent an average of \$4,433.14 to earn the average \$10,017.57 writing income they received. This figure seems low -- unrealistically low -- confirming the suspicion already voiced earlier in this report that many Alberta writers seem not to be availing themselves of the various write-offs permitted to writers (ie. small businesses) by Revenue Canada. This is demonstrated by several facts:

a) In the OUT OF THE WEST questionnaire, in which the question was asked without specifying details, the average reported Writing Expense was only \$2,280.00. Noting this, we asked the same question in the WORD FOR WORD questionnaire but included a sample list of permissible expenses. The reported

figures promptly shot up to \$4,433.14.

b) Alberta writers reported average travel expenses of \$1,723.61 -- almost 40% of their Writing Expenses. Accountants specializing in the preparation of artists' tax returns have informed us that the national pattern shows this amount to be more typical of automobile travel alone, before any other travel is included. More to the point, this amount generally constitutes (very roughly speaking) only about 20% of the allowable expenses of a writer making a significant amount of his/her income from writing.

Allowable expenses include the following: the value of an office-in-home (percentage of rent or mortgage or house maintenance costs), automobile expenses (percentage of gas/oil/insurance/depreciation), stationery & supplies, books & periodical purchases, office machinery/equipment plus its maintenance, postage/telephone/delivery charges, convention expenses (ie. WGA-AGM), other travel costs (air/bus/train/cab), research costs/salaries/consultation expenses, and literary agent commissions and the like.

Today's author has far higher expenses than most people realize. The old notion that a fully equipped writer is the writer with a pencil in one hand and a pad of paper in the other is unfortunately far out of date. And when writers receive

project grants, the money thus received is ploughed straight back into the local economy in many diverse ways.

Fully 90% of our questionnaire respondents, for example, use a word processor. Word processors with the necessary ancillary attachments cost between \$2000.00 and \$3000.00 these days (a few years ago they were even more expensive -- between \$3000.00 and \$5000.00). Book and periodical purchases account for between \$1000.00 and \$3000.00. Travel can easily chew up \$2000.00 per year. Telephone costs of \$1000.00 are not uncommon. Writing supplies generally cost another \$500.00 or more. Research costs can add up with alarming speed. Computer searches of various databanks are efficient, but nonetheless very expensive. An annual bill of \$1000.00 would not be unreasonable. Mailing costs can add another \$500.00. And these constitute only the most immediate, out-of-pocket expenses -- virtually all of which are spent locally, for maximum economic impact.

CALCULATION OF ECONOMIC IMPACT FROM FREELANCE WRITING IN ALBERTA:

(General)

Average gross income from
all forms of writing
(except "non-commercial")

academic): \$10,017.00 (rounded off)

Plus: average gross income
from all writing-related
activities (readings,
lectures, workshops, etc.) 3,608.00 (rounded off)

Total: \$ 13,625.00

Estimated total number of
freelance authors in Alberta: $623 \times 13,625.00 = \$8,488,375.00$
(Academic)

Estimated academic writers'
average income from academic
writing (OUT OF THE WEST,
Part 1, p.46) : \$ 2,000.00

No. of academic writers: $750 \times 2,000.00 = \$1,500,000.00$

Estimated school-text
authors' average income
from textbook writing
(OUT OF THE WEST, Part 1,
page 47): \$3,000.00

No. of textbook authors: 200 X \$3000.00 = \$ 600,000.00

Total: \$10,588,375.00

Multiplier Effect: 2.5 X 10,588,375.00 = \$26,470,937.00

TOTAL ECONOMIC IMPACT FROM WRITING & WRITING-RELATED INCOME

ALONE: \$ 26,470,937.00

****Note Re Total Economic Impact****

The dollar value for the above-listed Total Economic Impact of the activity of freelance writing in Alberta has been calculated along very conservative lines. It is based on personal spending only. It does not account, for example, for the scenario in which a book or play printed or produced in Alberta becomes a screenplay which becomes a movie which in its turn generates a good deal of further economic activity for both arts and non-arts based industries in Alberta. It does not include monies invested by Alberta writers in the research, development and downline use of innovative cultural goods, services or facilities in the province. Such effects are in addition to the impact calculated above.

For Purposes of Comparison:

Using Statistics Canada data for 1987, which indicates that there are some 2,885 salaried & freelance writers (Occupation Categories #3351/3355/3359) working in Alberta, and extrapolating their 1987 total incomes from the most recently published figures through the use of the Canadian Consumer's Index, the average salary in this occupational category in Alberta currently hovers around the \$23,000 level. The Total Economic Impact of ALL income earned by all writers in Alberta, whether freelance or salaried, can therefore be calculated as follows:

$$2,885 \times \$23,000 = \$66,355,000.00$$

$$\times \text{Multiplier Factor of } 2.5 =$$

TOTAL ECONOMIC IMPACT FROM ALL INCOME EARNED BY ALL WRITERS IN
ALBERTA: \$165,887,500.00

Gender Balance

As noted earlier, Part 2 of this report also contains a complete breakdown of all reported facts from our questionnaire by gender. With respect to writing income, it is interesting to note that not only is the number of male and female writers in Alberta approximately equal, but the range of incomes in this field of endeavour for both sexes in Alberta is approximately the same -- ie. the number of male and female writers in each earning category is, very roughly speaking, approximately equal. This is in clear opposition to the Canada-wide picture in most occupations, where even in areas of numeric equality, men seem to occupy the higher-earnings categories to the exclusion of their female colleagues, who often receive less pay for the same or similar work.

Teaching Positions

An estimated 93 writers (33 female, 60 male) in Alberta augment their writing incomes by teaching fulltime at a school or university. Another 84 (51 female, 33 male) teach part-time at a school or university. Approximately 270 (171 female, 99 male) augment their incomes by teaching the occasional class or workshop.

ESTIMATED TOTAL REVENUES EARNED BY ALBERTA FREELANCE WRITERS IN
THE FOLLOWING GENRES:

*Note: Since approx. one-third of Alberta's professional freelance writers responded to our questionnaire, most estimates for provincial figures have been arrived at by multiplying our questionnaire's results by three. We have tested this hypothesis against known data and have found the results to be generally satisfactory. The following figures have been arrived at in this way.

	(in Alberta)	(Out-of-Province)
-- from writing/books:	\$258,789	\$788,073
-- from writing/TV scripts	\$504,546	\$141,420
-- from writing/film scripts	\$207,225	\$ 49,425(?)
-- from writing/radio scripts	\$468,981	\$191,187
-- from writing/stage productions	\$ 30,075	n/a
-- from writing/periodicals	\$881,802	\$443,097
-- from writing/commercial work	\$478,515	\$ 900
-- from writing/readings	\$383,844	\$ 50,919
-- from writing/other	\$392,604	\$ 90,840
-- from writing/non-academic grants	\$355,830	\$ 56,550
-- from writing/(PLR)		\$175,000

THE CULTURAL IMPACT OF WRITING IN ALBERTA

It is, of course, patently impossible to adequately quantify the full breadth and depth of the cultural impact of writing in Alberta. Too many aspects of this impact simply cannot be expressed in numbers. One cannot represent in statistical form the impact of a book that enlivens a reader's life like a series of streetlamps lighting up in rapid succession. One cannot quantify the value of a play that finally opens a window where there was only a wall; that offers hope where there was only despair; that wakes us up when we were drifting toward the brink.

Literature still makes this kind of difference in many people's lives, in a way that few other art forms can emulate. The written word, in general, is still our most accessible art form -- a conversation we can join using our own everyday language in discussions about our own everyday lives. Just the circulation figures of our libraries alone attest to the enormous importance the Written Word continues to have, at all age levels.

One hundred and twenty eight million book borrowings per year. In a province of just over two million people. And that's using exceedingly conservative figures. One is tempted to stop right there and say: the case rests. It probably does. But further proof can be found in many ancillary areas.

Albertans spend more on books and other reading materials than any other Canadians. Their expenditures on plays is second only to Ontario. They spend more on movies than anyone else in Canada. Since 1971, the demand for cultural services in Alberta has risen by more than 130% -- almost twice the rate of most other Canadian provinces, which themselves posted astonishing increases in demand.

The total cumulative audience for literary readings all over Alberta was in excess of forty-seven thousand last year. For CBC Radio's ALBERTA ANTHOLOGY (an Alberta writers' showcase) it was ninety-eight thousand. Over two hundred thousand tickets to new works by Albertan or Canadian playwrights alone were sold, either at the province's permanent stages or Edmonton's Fringe. The Edmonton Public Library has registered the country's highest circulation figures for five straight years in a row.

In response to this constantly improving cultural weather, the number of writers in Alberta has doubled every decade since 1950. In addition to the half dozen professional writers' organizations represented in Alberta's major centres, over 20 smaller cities and towns now have formal writers' groups operating in their communities. Their memberships range from about a dozen to over forty. Their members help each other with advice and workshops on writing skills, host readings, link up with other community organizations for joint cultural events, and

furnish the writing for many of their community's media needs: local newspapers, radio stations, magazines and newsletters, etc.

As an example, the city of Lethbridge. There are two writers' groups at work here: the "Southern Alberta Writers' Workshop" and the "Old Man River Writers' Group". The SAWW has published a book of its members' works and has used this project to raise operating funds. Certain members of both groups contribute toward the Lethbridge Magazine. The groups meet twice a month for manuscript analysis sessions, market workshops and the like. They host readings and other literary events jointly with the local Community College, Lethbridge University, the Radish Factory Artists' Gallery and the local museum, mixing and matching hosts as the situation requires.

This level of cooperation has spurred local organizers to make cooperative arrangements for reading tours with Drumheller, Cold Lake, Edmonton and Red Deer. Writing instructors on the faculty of both the college and the university (who are also members of these writers' groups) synchronize the activities of their writing students with the above-listed events, adding student readings to an Arts Festival at the university every Spring. Annual combined audience totals are generally over the 600 mark. Both the college and the university and the local library have each hosted writer-in-residencies.

One can see from this example the cultural multiplier effect that Alberta's writers cause in their communities. Calculated from our questionnaire, each year, Alberta writers contribute over 3,000 articles of literary criticism, book reviews, general non-fiction and social commentary to the province's magazines, local newspapers, newsletters, bulletins and the like -- at least half of them entirely for free, and the rest for negligible amounts. (These numbers, in other words, do not refer to articles written commercially for standard rates.) They annually contribute more than 11,200 volunteer man/woman-days to community causes related to their field alone -- not to mention those causes affecting their lives as parents, members of families, or citizens.

Their works are turning up and being used in Alberta's schools, radio and television broadcasts, bookstores, libraries and magazines in steadily increasing numbers. School boards and university faculty report large increases in the use of Alberta materials in their school curricula. The Alberta Heritage Learning Resources Project -- which produced a 10-volume collection of western Canadian writings on a wide range of subjects suitable for study in elementary and highschools -- itself distributed over a million of its books to Alberta's schools. Hurtig Publishers have reported sales of more than 155,000 sets of the first edition, and 113,000 sets of the second edition of their Canadian Encyclopedia, a healthy number of them

in Alberta. Over three-quarters of Alberta's writers noted "significant improvements in the availability of Alberta books in Alberta bookstores and in Alberta libraries". (This probably refers primarily to the bookstores in the larger urban centres.)

In short, the works of Alberta's writers have become an integral part of this province's image of itself, its sense of its past and its vision of its future. Its younger generations are learning to see themselves to an increasing extent in the cultural mirror which these works represent. Its older generations are turning to them increasingly, in a world of global-think, as the only touchstones that are genuinely representative of their own experiences. Alberta's politicians have even begun to quote from Albertan works in the province's Legislature.

Albertans long ago came to terms with the uniqueness and the rigors of their province's physical landscape. It is clear that they are now well along on the road toward cultural patriation as well.

PART FIVE

STATE OF THE INDUSTRY (A) (By Genre)

BOOK WRITERS

(Market size: Estimated number of active Alberta book writers is 312. The 1987 estimated gross earnings by Alberta book writers: \$1,046,862)

There is no question that the overall lot of the book writer in Alberta today has improved considerably over the past twenty years. As already described elsewhere in this study, there are now more publishers, more bookstores and more writers' organizations to buy, promote and defend the work of book writers in this province. (Of course, there are also a lot more writers.)

Specific reservations aside, the Alberta government's support programmes through Alberta Culture & Multiculturalism's Film & Literary Arts Branch, and now also the Alberta Foundation For The Literary Arts, have been among the best in the country. Using budget comparisons on a per-writer (as opposed to per-capita) basis, Alberta writers are better served than their counterparts in all other provinces except Ontario and Quebec -- though Saskatchewan runs an exceedingly close fourth.

Our educational institutions have also improved their performance. Libraries are, as a rule, taking their responsibilities with respect to building reasonable Canadian collections more seriously. Schools are using more Canadian materials in their curricula. School visits by book writers are becoming a more common "teaching aid" and are extremely popular.

Nevertheless, making a fulltime living writing only books in Alberta (without requiring any assistance whatever from grants or the like) is still an unlikely prospect for most Alberta writers. OVER HALF OF ALBERTA'S BOOK WRITERS ARE MAKING NO MORE FROM THEIR BOOKS NOW THAN THEY, OR THEIR PREDECESSORS, WERE MAKING A FULL DECADE AGO. The median income from books alone has not changed significantly since 1978.

However, the number of writers making a fulltime living from book income alone has risen significantly in Alberta. By our count, 9 do so now. About another dozen could probably do so if they chose. These writers are either:

- senior writers with enough titles, whether "popular" or not, to generate a steady, if modest, income;
- successful writers of "commercial" fiction (sci-fi, romances, thrillers, etc.) whose large print-runs provide them with a large enough income per title to enable them to average out a good income over any unproductive periods;
- successful writers of books for young people, where large

print-runs and a long shelf life can give these writers a distinct advantage;

-- successful writers of commercial or popular non-fiction.

In fact, the gross median income from book writing alone for Albertan writers is still well under \$1,000. Virtually every book writer augments his or her income with journalism, teaching, contract work, grants and/or spousal financial help. Even inveterate optimists agree that this is unlikely ever to change to any large extent.

The general prognosis for the book market these days is proverbial good news/bad news. The good news is that the hardcover book is enjoying a major resurgence, not only in North America but globally. The growth has been remarkable -- between 5-7% each year for the past 3-4 years, in both dollars and numbers of copies sold. A New York merchant bank survey in a recent Publishers Weekly forecast such growth to continue at rates ahead of the GNP until at least 1992.

The "bad news" is that this economic health has been limited primarily to the subject areas of biographies/political memoirs, business/money, children's books, self-help/self-counsel, cookbooks and popular fiction. This has contributed to major changes in the publishing industry, one of the primary ones being its ongoing and relentless specialization. "The mainstream

BULLETIN and the Branch's pamphlet, POETRY MARKETS AND COMPETITIONS, both of which they found to be valuable sources of information about publishing venues and competitions.

Writers of Books For Young People

(Estimated number of Alberta writers working in this genre: 150)

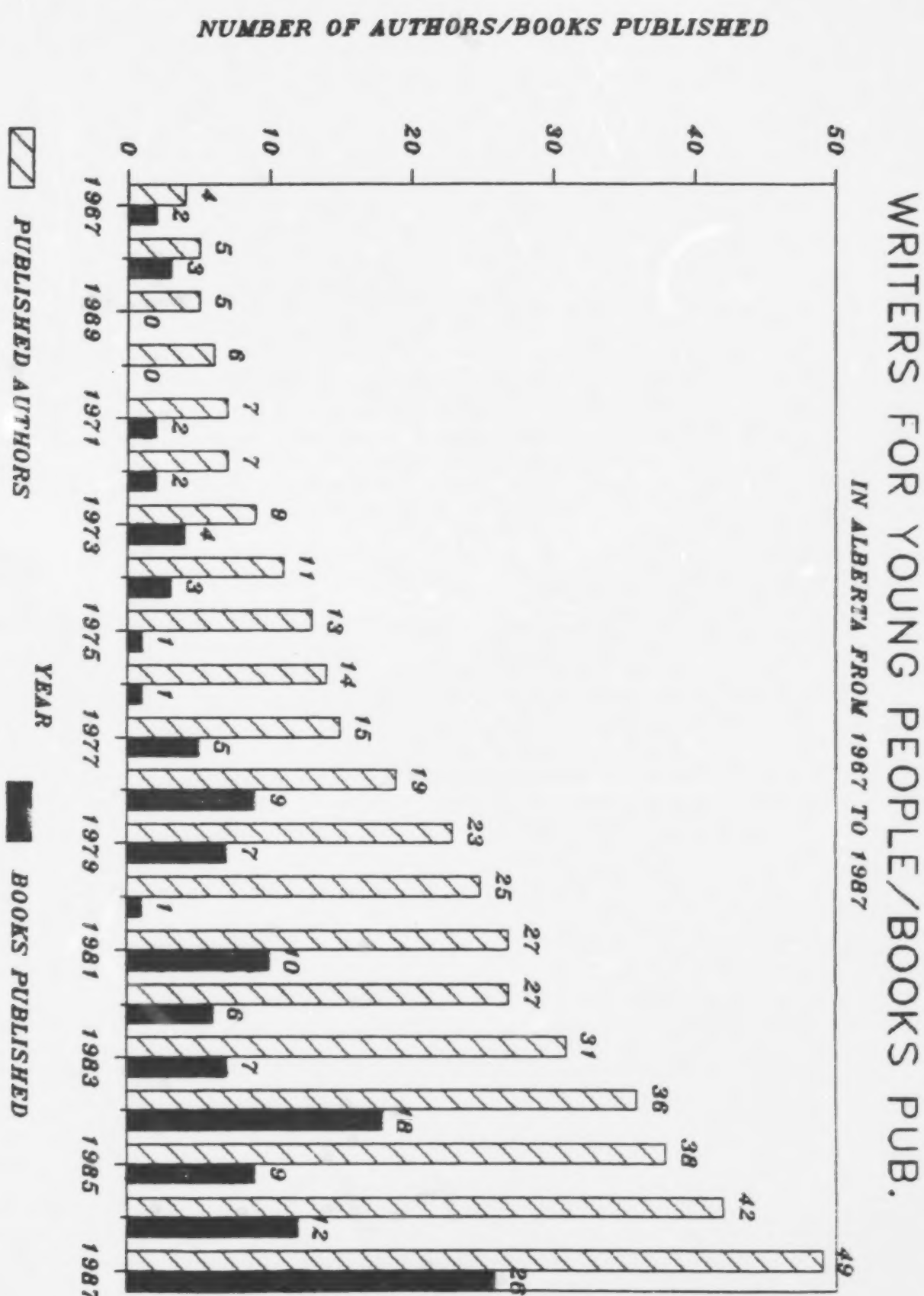
As already reported in this study's INTRODUCTION and HISTORY, books for young people represent another booming market to which Alberta writers have responded with particular enthusiasm and success. Some 150 in Alberta write for young people in one form or another, and over 50 of them have published books in the genre. Workshops for this category are always well attended. In 1987 alone, Alberta writers published 26 new books for young people.

The boom in books for young people is considered by many to have begun around the late seventies, though the really big gains have been made more recently. Teachers have been desperate for ways to get their students to read, and after generations of using the more traditional formulae, many authors of children's

publishers with mixed trade lists are going under," one mixed-list publisher lamented to me. "Fewer and fewer corporate publishers are publishing for the love of books." The resulting new, stream-lined, market-driven, accountant-run publishing houses, linked philosophically with the growing number of chainstores, are racking up huge sales and profits publishing a narrow range of often packaged, proven successes.

It is reportedly far easier in today's book market to treble and even quadruple the sales of a top-selling 45,000-copy hardcover book by cranking up its attendant promotional hype than to squeeze the sale of even 500 more copies out of a serious hardback novel selling around 1000 copies using the same methods. "To rev up sales of a serious novel from 1000 to 1500 or 2000 takes a major effort these days," I was told. "A major effort, and major dollars. From a straight profit perspective, it doesn't make much sense to even try." (In an effort to get around that constriction, some publishers have begun releasing first editions of serious fiction in trade paper, bypassing the hardcover stage entirely. Results have been mixed.)

One of the results of all this "market-driven" publishing has been the emergence of the "mass-market hardcover book", where previously there existed only the mass-market paperback. And mass-market paperback sales, to my surprise, are reported as stagnant, even slacking off. Publishers theorize that paperbacks



may have risen too sharply in price over too short a time, thus lowering their previously irresistible dollar-for-dollar value.

Technological inventions and advances have kept some of the above-mentioned changes from happening too abruptly, by keeping typesetting and book production costs comparatively level for the past decade. But this buffer is fast evaporating. Paper costs have been increasing at about 15% per year, thus upping the pressure on publishers to wrest a more reliable return from their investments by publishing less risky titles. Doom-and-Gloomers have no problem seeing a darkening book publishing future in which the range of subjects, tastes and perspectives narrows like train tracks disappearing toward the horizon.

But the Tomorrow-Tamers insist that technological solutions of one unexpected sort or another have always gotten us out of these jams, and will do so again. They speak of dial-a-books and books-to-order. They point out that Marshall McLuhan said "the book will be dead within 5 years" -- and that he said that in the late sixties. "Books seem remarkably resilient in their ability to outlast announcements of their imminent demise" one publisher shrugged hopefully.

The conditions described above are applicable both to Canada/U.S. generally and to Alberta as part of this market area. Thus, and no doubt for the foreseeable future, it would seem that

most of Alberta's best-known book writers will continue to transfer their allegiances to the larger central-Canadian, US or British publishers, as their growing reputations enable them to command better treatment, better contracts or better/more expensive promotional efforts. The province will have to content itself with the fact that of its 33 best-known book writers, 24 have published at least one of their books in the province to date.

** Note that recommendations addressing the various publishing conundra described above may be referred to in Jim Douglas' report on Alberta Publishing, OUT OF THE WEST, page 110 onwards.

Literary Fiction

(Estimated number of Alberta writers working in this genre: 231)

One of the things that frustrates writers of literary fiction more than almost anything else is that while this form of fiction generally receives the highest accolades, the most media attention and the largest number of awards, its sales are usually distressingly low. Most print-runs for literary fiction in hardcover hover around the 1000-3000 mark, which, at an average of \$21 per book, and retail sales of approx. 1300 copies in the

first two years (ref. Canada Council Book Publishing Statistics) might net an author around \$2000 - \$3000. Paperback sales usually follow, but since royalties in this category drop to around 5-7% of a \$5 book, these returns are usually almost negligible. With luck, a film option or two might extend the financial life of the book a little (value: about \$2000-\$5000 per option), but since fewer than 1 book in 12 optioned for a film ever actually sees celluloid, this tends to be where the money peters out. The marketplace has not, traditionally, been generous to the writers of literary fiction.

Until recently, the writers of literary fiction received comparatively short shrift in Alberta. Previous managers at Alberta Culture's Film & Literary Arts Branch are reported to have been somewhat lukewarm about the form, considering it to be too "academic". Since the creation of AFLA, which appears to have addressed itself more energetically to this segment of the literary arts, this constriction seems to have been satisfactorily opened up.

On the other hand, Alberta publishers of literary fiction have been in short supply (only a single publisher, NeWest, currently publishes literary fiction), and the periodical market for short fiction is not only just as limited, but payment is negligible. Thus, the publishing opportunities in Alberta for writers of literary fiction can be legitimately described as

virtually non-existent.

A factor that has somewhat ameliorated this problem in the past is the fact that publishers in the three prairie provinces (and, on occasion B.C.) have seen "the west" or "the prairie region" as a single market, both from which to draw their material and to which to sell.

This has meant that beginning Alberta writers of literary fiction inadequately served in their own province have had the further opportunity of a hospitable reception in the literary houses of Saskatchewan (Coteau, Fifth House, Thunder Creek, Thistledown), Manitoba (Turnstone, Les Editions Des Plaines, Les Editions du Ble, Hyperion, Queenston House) and British Columbia (Talon, Sono Nis, Douglas & McIntyre, Polestar, Intermedia, Oolichan, etc.).

Alberta's writers of literary fiction have noted with approval that the Alberta Foundation for the Literary Arts has seen fit, on several occasions, to extend publishing assistance and author promotion grants to out-of-province publishers within this market area, to assist in the publication of works by Albertan writers. They urge a continuation, even an augmentation, of this practise. If there are no other publishers in Alberta willing to take on literary fiction, this would indeed appear to be the most cost-efficient solution to the problem.

(It is noted that until quite recently, the Film & Literary Arts Branch also had such a policy -- but has been unable to carry it out of late, due to budget cuts.)

Recommendation:

That in view of the apparent disinclination of most Alberta publishing houses to publish the work of Alberta's writers of literary fiction (and poetry), AFLA's policy of modest financial contributions toward the publishing/promotion efforts of other western publishers on behalf of Alberta's writers be maintained and indeed augmented.

(The rationale for this recommendation is as follows: No Alberta writer wishes to take bread from the mouths of Alberta publishers. But if Alberta publishers show no interest in publishing and promoting the work of this considerable segment of Alberta's writing community, these writers have no alternative but to look elsewhere for help. It may be true that no formal percentage of the province's subsidies to its publishers is earmarked for literary works, but it is also not unreasonable that a portion of those funds should be regarded in an informal way as the portion dedicated to the publishing and promotion of this genre.

Monies from such a portion, then, should be made available to

demand exceeded the available funding by a very considerable margin.

Many authors extend considerable credit to the Film & Literary Arts Branch for its help in offering workshops and grants to both novice and professional writers of books for young people at just the right time in the industry's development. Ironically, if there is any downside at all, it's that there are now too many "kidlit" authors for the number of "kidlit" publishers. The sharp competition in this field is having the effect of shaking out those too poorly financed or equipped to handle the challenge. Besides Tree Frog, only Red Deer College Press, Reidmore Books, Plains, Hurtig, and Arnold Publishing still publish a modest number of children's books in Alberta.

The Film & Literary Arts Branch co-sponsors the Alberta Writing For Youth Competition with Doubleday Canada and Allarcom/Superchannel of Edmonton. The author of the winning manuscript receives a cash award from the Branch, a publishing contract plus advance from Doubleday, and a 12-month film option from Allarcom.

Authors of books for young people are eligible for a variety of grants from Alberta Culture & Multiculturalism, AFLA and the Canada Council.

anyone within the western Canadian publishing industry willing to publish Alberta's literary fiction -- always on the understanding, of course, that any Alberta publisher wishing to do so receive first and automatic preference.)

Alberta Culture & Multiculturalism, in cooperation with Doubleday Publishing and Allarcom/ITV, offer a \$4000 award for a manuscript of unpublished fiction by an Albertan writer. Formerly known as the Alberta Search-For-A-New-Novelist Competition, it is now called the Alberta New Fiction Competition. Doubleday Publishing holds a publishing option on winning manuscripts, and if accepted for publication, Allarcom/ITV will offer a film option for the work as well.

Writers of literary fiction are also eligible for a wide variety of AFLA, Alberta Culture and Canada Council grants.

In conclusion, it was generally felt by the writers of this genre that, since the creation of AFLA, the level of financial assistance available in Alberta to professional writers of literary fiction was, overall, satisfactory. Some novice writers of this genre, however, expressed concern about the dwindling number of grants available to them from the Film & Literary Arts Branch. This has recently been addressed by the addition of junior writing grants to the AFLA programme.

General Non-Fiction

(Estimated number of Alberta writers working in this genre: 289)

Despite the fact that general non-fiction makes up over 50% of Alberta publishers' in-print trade titles, writers of general non-fiction report that the Alberta market is nevertheless too small to afford most of Alberta's non-fiction writers a fulltime living. Though print runs are generally larger than those for fiction, non-fiction titles in Alberta still rarely exceed 10,000 copies, and most sell an average of 3,250 copies. (Compare this, however, with the average sale of a non-fiction title for Ontario-based publishers at 2,090 copies, and you'll have an impression of just how comparatively successful this most active sector of Alberta's book market is. Reference: Canada Council Book Publishing Statistics.)

Alberta history, biography, nature and business are the most popular subjects, and for these there seems to be a growing demand. Sales are assisted by a tradition of over 65% trade paper or split-binding format, but this means that until a very high volume has been reached, an author's royalties remain very low. An average annual return for a general non-fiction title for the Alberta market might be \$1,500 to \$3,000.

Commercial Fiction

(Estimated number of Alberta writers working in this genre
(not counting hopefuls and total novices): 69

One of the most striking differences between commercial and literary fiction is that commercial fiction (sci-fi, romances, thrillers) has no particular "home" in Alberta in many senses of the term. For one thing, its world-market orientation, huge print-runs and economies of scale require close proximity to the largest population centres. For another, its writers aren't usually interested in Albertan, or even Canadian settings. Quipped one of Alberta's most successful writers of commercial (sci-fi) fiction, Dave Duncan of Calgary: "I'm a Scotsman living in Canada writing as an Englishman for the American market."

Eight large commercial houses in New York and London handle virtually the entire science fiction book market -- and, contrary to most other large American publishers, they'll consider whatever comes in over the transom. The rewards can be immense, but, according to Duncan, one must have the knack for the style. As characterized by Duncan, this kind of writing stresses originality rather than (necessarily) excellent writing.

Romance writing has a similar mass-market orientation. No one in Alberta publishes romances, the market is strictly international -- and yet, says Judith Duncan, a very successful Albertan writer of romances, there are probably 400 to 500 people in Alberta at any given time trying their hand at this very popular genre. Her romance-writing classes are routinely sold out, even in Alberta's smaller towns. The organization known as the Romance Writers of America has over 7,500 members continent-wide, and is growing steadily.

Again, the rewards can be considerable. Though the English-language editions of most Harlequin romances are on the shelf for only about 4 weeks, print runs and sales of 175,000 copies are fairly standard. Foreign translations, which aren't automatic but quite common, tend to boost the total number of copies sold to around 350,000, and these, since they're not necessarily simultaneous, keep royalties from a given title coming in for about 3 years. Most romance writers write about a book a year, though a prolific author might produce as many as 4-6. Thus an average writer of romances might earn \$45,000 to \$48,000 a year (providing his/her books are translated); English-language sales might account for some \$18,000 - \$25,000 of this amount.

As with most forms of writing, this one contains no guarantees either. Out of 100 hopefuls, 5 -10 might turn out to have the talent and the discipline to become successful romance

writers. Furthermore, it would appear that though print runs for romances are on the increase, the number of titles being accepted and published is decreasing, and has been doing so since 1983. The huge growth in this industry in the late seventies apparently resulted in an overload that is currently being "corrected".

There is no writing award in Alberta specific to commercial fiction. Its practitioners are, however, eligible for all applicable AFLA, Alberta Culture & Multiculturalism and Canada Council grants.

The Film & Literary Arts Branch has supported commercial fiction writers since its creation in 1971. It has hosted or co-hosted workshops and classes, and its correspondence courses included this genre. Writers of commercial fiction have indicated some displeasure at the treatment their genre tends to receive from "literary" writers ("they always make us feel just a little leprous, you know"), but have expressed satisfaction with the amount of help they have been/are being given in their specialty by the Film & Literary Arts Branch.

Poetry

(Estimated number of Alberta writers
working in this genre: 189)

The poets of Alberta have had almost as difficult a time of it with respect to both markets and government support as the literary fiction writers. Poetry sells even more poorly than literary fiction -- the standard print-run for a collection of poems tends to be 500 - 1500, with average sales of 300 to 500 copies. And the competition continues to increase. There are now more than 100 books of poetry published Canada-wide each year.

Financial returns for books of poetry are negligible, and advances against royalties are rare and meagre. Bookstores are, by and large, reluctant to carry more than a very rudimentary collection in stock. Most poets earn far more from their book publications through such programmes as the Public Lending Right than through retail sales.

With the recent demise of Longspoon Press, there remains only a single substantial publisher of poetry books (Red Deer College Press) in the province. This press can only accommodate about 6 poets a year, of whom only 40-50% tend to be from Alberta. When one considers that Longspoon used to receive as many as 75 manuscript submissions per year -- about half of them from Alberta poets -- and RDC Press receives about 400 -- about

160 of them from Alberta -- it doesn't require any clairvoyance to see that the crush at the door has become immense.

As in the case of literary fiction, a little of the congestion is eased with help from the literary publishers of other western provinces, but these publishers face similar congestions in their own provinces too.

An increasing number of Alberta's poets have responded to this dilemma the way most poets anywhere always have -- by publishing their work themselves. Self-publishing is on the rise right across the country again (the last time was in the late sixties), as desktop publishing becomes more widely available, and as rapid advances in technology cause printing companies to offer for sale older but still perfectly operable technologies at firesale prices.

Alberta literary magazines that accept poetry are also in short supply, though not, curiously, to the degree that Alberta's poets thought. None could name more than four, yet we found ten still alive. (We also found the names of 36 others that had folded since 1972.) It's clear that no market listing can be considered current if it's older than a year. This has, of course, always been true to a greater or lesser degree, but the turnover during the past decade does seem to have been a little high.

(Several recommendations concerning government funding of magazines of both literary and general culture interest were received, and can be found in the section entitled "Literary/Cultural Periodicals".)

Many poets complained bitterly that books of poetry are virtually never reviewed in the Alberta press and too rarely on CBC radio. CBC TV does not interview authors nor does it review books of any kind. (Several recommendations concerning these problems appear in the section on "Book Promotion".)

Many poets felt that previous management at the Film & Literary Arts Branch wasn't overly interested in poetry, though a few workshops were hosted. They feel this has now improved, though some do say that a little more enthusiasm for the genre wouldn't hurt. An annual "Alberta Culture & Multiculturalism Poetry Award" of \$1000 for the best book of poetry written by an Alberta poet was instituted in 1986, and poets are eligible for a variety of grants from AFLA, Alberta Culture & Multiculturalism and the Canada Council.

As far as grants and awards were concerned, the poets felt that they were being treated fairly. A number also expressed considerable approval for the ALBERTA FILM & LITERARY ARTS

books today are taking that need into account. (more about that later)

One of the greatest financial advantages in writing books for young people is their potential for an extraordinarily long shelf-life. Not all enjoy this advantage, of course, but those that do are often reprinted for many decades. Sales may peak at the 3-year level, but then they often remain there for many years, as new audiences push through the doorways. A good backlist of such titles assures an author of a steady income for a long time.

Huge print runs for titles marketed through the likes of Scholastic Tab are another attraction. Print runs of 15,000 to 25,000 in this category are not uncommon, resulting in average annual earnings of \$5,000 - \$7,000 per title.

More commonly, in the regular retail market, print runs are closer to 5000. An author might earn \$1,000 - \$2,500 a year per title.

Books aimed at ages 1 - 6 sell very well but in an extremely competitive market. Sales tend to be most healthy for books aimed at children in Grades 4,5 & 6, which many authors term "The Golden Age". Children at that age read more fiction than at any other time in their lives, and authors report that they are also

noteworthy for writing many letters to their favorite authors. Canadian authors have been particularly successful in making their mark in this area. Ask any child in this age bracket and s/he'll probably name you a Canadian author.

Sales drop off sharply from Grades 7-12 ("as kids start hating books" in the words of one author), but explanations for this phenomenon vary. Slickly produced and marketed "Young Adult" books are the specialty of certain American publishers, who have largely sewn up this market, and most youths reading these books will name American rather than Canadian authors when polled. Also, educational failings tend to come to roost at this point, often resulting in an unfortunate combination of a failing interest in literature with an inability to handle the language skills required by traditional books written for this age group.

Some authors have begun to address this problem with the production of so-called "high/low" books (high interest, low vocabulary), being books aimed at "reluctant readers". These books are typically aimed at 13 - 14 year olds, though the characters in the stories are usually a little older. The style is written to a strict formula of low-level vocabulary, a great deal of dialogue and no complicated characterizations or descriptions. Teachers are reporting considerable success with such books, and most doubters grudgingly admit that a young person reading a book -- whatever its level -- is still better

than a young person reading no book at all.

Another new development in the educational field has begun to exert an additional effect on the sales of books for young people. The "whole language" approach to teaching reading at the elementary level, in increasing use all over Canada (but particularly in Nova Scotia), has abandoned phonetics, language readers, training books and the like in favour of "real books" (ie. collections of short stories and short novels not originally written for school use). The underlying theory, very roughly summarized, holds that most children have actually already developed their sense of language patterns by the time they reach Grade 1, and then need merely to increase their language vocabulary and their store of ideas. This practise will no doubt have an increasing impact on sales in the fiction sector of children's literature.

The overall market, according to most authors, is still growing steadily, and it has been so successful for some that clones of the best-selling children's books have already begun to appear. (Formulaic plots and writing work very well for this genre, since children develop great loyalties for particular characters of whom they can subsequently never seem to get enough.) Film versions of these bestsellers are also becoming popular.

It is true that some of the best-known young people's authors are beginning to "plug up the door a little", but most seem to agree that there's still plenty of room for anyone wishing to try his/her hand at the form. Authors have also reported that school librarians have become very aware of the Canadian element in this success story, and are not at all reluctant to order their books by nationality first.

One example of a very imaginative application of this phenomenon is the University of Lethbridge's Young Alberta Book Award, in which some 380 schools participate in a "consumer test" of a pre-prepared list of books for young people. The titles preferred by the thousands of participating students are then publicized and order forms distributed. School librarians apparently pay close attention to this and similar market indicators. One bookstore in every 36 bookstores Canada-wide now specializes in books for young people. Alberta has 4 such bookstores, and another 8 that emphasize these books.

In Alberta, about half a dozen writers of this genre are making (or would be able to make) a fulltime living from the proceeds of their writing in this genre alone. Most supplement their royalties with readings and talks in the schools, which are also immensely popular. In 1986, for example, the Young Alberta Book Festival Society arranged for some 31 authors to conduct 785 individual readings throughout Alberta's public schools, and the

Alberta has approximately a dozen publishers of trade non-fiction, of which 3 specialize in cookbooks and another 3 in nature books and guidebooks catering to the "outdoor" market. The "history" market shares both the general non-fiction and the educational venues, and is therefore the likeliest to pay an author a reasonable return for his/her efforts. Such books also tend to find a more ready pre-publication periodical market for additional income.

Most writers of general non-fiction making a living in Alberta do so by choosing subjects of interest to the entire Canadian market, and filling in with Alberta projects wherever they happen to fit. Some alert book-packagers in Alberta (whatever one might think of them from a literary vantage point) would definitely help to give this particular market a boost.

In the meantime this area provides novice writers with one of their most readily accessible outlets. With the primary attention of Alberta's professional writers of non-fiction focused on the national scene, many publishers rely on the manuscripts produced by a wide array of less experienced writers within the province, who are willing to accept less of a return for their work because they are prepared to see their work at this stage as part of an "apprenticeship". The trade-offs seem generally acceptable to all (the province's local periodical market would appear to operate on much the same basis), but since

the opportunity for exploitation is always part of such a scenario, an eye should probably be kept on it by the WGA.

Writers of general non-fiction in Alberta are eligible for grants from Alberta Culture, AFLA, and, as of 3 years ago, the Canada Council.

Education/Textbooks

(Estimated number of Alberta writers, teachers, and consultants working in this genre: 290)

It should be noted at the outset that Alberta is a clear leader with respect to the philosophy of educational publishing in general, and its commitment to the development and use of Albertan and Canadian educational material in its schools in particular. The province has won the praise of many educators continent-wide for its enlightened attitude in this area.

The Market:

Though the Alberta government has recently scaled down its textbook purchases due to a change in warehousing policy, a comparatively large number of Alberta publishers (9) continue to operate in this high-risk and very specialized field. This has

not, however, until relatively recently translated into much work for Alberta's professional writers. Traditionally, educational publishers have tended to use active or retired teachers (many of whom have never had anything published before) to produce their required material/manuscripts. In a typical scenario, an educational publisher initiated an idea, contracted with a teacher on a royalty basis to research and prepare a first draft, then hired a trade writer @ \$.15 per word plus expenses (no royalties) to do the required re-writes.

With editing costs on the rise, however, and government cutbacks crimping the market, many educational publishers have no longer been able to ignore the regrettable fact that excellent teaching does not necessarily translate into easily edited writing. This has opened the door to freelance writers, who increasingly team up with a researcher or teacher (and/or designer, illustrator, etc.) to produce the required textbooks in simultaneous, rather than sequential, tandem.

Writers working in this field must be prepared to exert and sustain a good deal of "input" not normally required in most other writing markets. They must be prepared to have a work severely edited, rearranged, even heavily rewritten -- by people who may or may not know what they are doing. "Writing by committee" is often a voluntary or involuntary fact of life in this sector of the writing market. In light of this, it takes

some experience to know just how to cost out an educational project, and novices have been known to subsidize their first few bids more generously than they ever intended.

However, there is a great deal of money to be made in Alberta's educational writing market. Print runs of 30,000 to 40,000 are not uncommon; 50,000 to 80,000 not unheard of. Development times are somewhat longer than for traditional trade books -- 3 years or so -- and the financial risk is large, but so is the payoff (if it happens). Royalties for the 3 years following publication have, in a few instances, been reported as high as \$100,000. For trade writers hired merely to re-write existing manuscripts, the rate of pay tends to be \$100 - \$150 per day for research, \$.15 per word for re-writing, and no royalties.

(Besides educational publishers, many government departments hire writers to write educational pamphlets, manuals, histories and the like. Private corporations do so as well, though to a lesser extent. Often, a writer is hired to re-write or "edit" a badly written work previously attempted by an overconfident departmental manager or government official.)

In the evil past, the desire or requirement to include Canadian material in a textbook for the Canadian market meant that most educational writers were hired to add Canadian material

to an already existing manuscript. Today, it's just as likely the teacher or writer will be hired to write the entire book, and that from a Canadian perspective.

To write educational works in Alberta, an educational/teaching background is certainly useful, but not essential. Experienced educational writers suggested that the best way to get started is to team up with someone already knowledgeable in the field, and then to strike out on one's own whenever one feels ready. Educational publishers with whom we spoke urged us to encourage Alberta's fiction writers to consider branching out into educational writing -- they felt that this would improve the quality of educational writing, which has traditionally been its Achilles heel. (They also felt that both the Film & Literary Arts Branch and the WGA should offer a prize for the best educational writing each year, to further encourage writers to consider the field more seriously.)

To write educational material for an Alberta government department, one must be willing to bang on many doors until one's reputation begins to work its way down the grapevine. As a rule, there's not much point showing up with specific proposals for anything -- there's not much hope that a writer would be able to divine what a particular department plans or needs. If a writer's experience with the government's bureaucracy is limited, this will in all likelihood be matched by most bureaucrats' experience

working with writers, so a certain amount of naiveté on both sides must be taken into account.

In the end, versatility is the name of the game here, and the writer who is not afraid to be flexible, to consult often and to be enterprising can make a reasonable living at it. It was reported that this is still a fairly open market, somewhat fever-chart on the government side, but with plenty of opportunities for writers who are prepared to be aggressive and business-like about it.

Wherever educational writing is paid for on a flat-fee basis (ie. no royalties), it generally follows that the writer does not own copyright to his/her work in this field. But it has also been the habit of educational publishers to retain copyright in instances where a royalty contract has been negotiated with a writer. The rationale is that the idea for the book comes (as a rule) from the publisher, and will involve a good deal more editing than is usual in a trade book situation. Whatever the merits of this rationale, this should also be taken into account in costing out a project, or in negotiating the size of the royalty.

Where flat fees are involved, experienced educational writers often prefer to estimate the total amount of time a project might take and price it by time, not by number of words.

Current rates in Alberta vary between \$100 and \$400 a day. Fees as high as \$2000 for a 350-word piece were reported. A fairly experienced writer, writing mostly for the Alberta market, might earn between \$20,000 and \$25,000 per year.

A word of warning to the novice: It has happened in the educational publishing field that novice writers, especially teachers with no knowledge of traditional writers' contracts, have been cajoled into signing contracts with appalling payment clauses -- clauses withholding payment (for example) until the publisher has made a certain guaranteed after-tax profit, or until the second or third printing of a book. Anyone with any doubts about his contract in this area should definitely contact the WGA for further advice.

An estimated 90 professional Albertan writers write (most of them non-exclusively) for the educational market in Alberta. A further 950 teachers and professors write or consult on textbooks and academic works. By and large none are directly eligible for grants from Alberta Culture, AFLA or the Canada Council, though educational publishers may apply for certain kinds of financial assistance that might include payment to the writer. Grants are, however, available from the Social Sciences and Humanities Research Council of Canada (SSHRC).

Recommendation:

a) That the WGA strike a committee comprised of educational writers to assemble a listing of WGA writers' areas of expertise/experience, and --

b) that this committee lobby and woo representatives of Alberta's educational publishers and various government departments known as educational markets, to apprise them of these "resources" and to act in an enabling capacity to bring writers and employers together.

Reference/Scholarly

(Estimated number of Alberta authors, teachers or academics writing in this genre: 750)

Despite the large number of persons in Alberta writing scholarly (as opposed to "educational/textbook") works of one stripe or another, the book publishing side of this industry is rather small. Only two commercial publishers can be said to publish scholarly works with any regularity (Academic Printing & Publishing; NeWest Press); the "non-commercial" portion is covered by the two university presses, the University of Alberta Press in Edmonton, and the University of Calgary Press. The total annual number of titles thus produced in Alberta is sufficiently

small (25-35 titles) and the print runs sufficiently meagre (around 500 - 700 copies) that most writers of this genre turn to the scholarly magazines (see section on Scholarly Periodicals). The direct financial return from the writing of scholarly works - - in the form of advances, royalties and subsidiary rights -- is tiny, with little hope of much improvement. The audience is simply too small. However, since scholarly publications translate into merit pay for college and university faculty, who comprise the majority of the writers in this field, this offsets the poor commercial returns. It does, however, put non-faculty writers of scholarly works at a financial disadvantage.

SCRIPT WRITERS

Playwrighting for the Stage.

(Size of Market: Estimated 1987 gross income by Alberta writers within Alberta -- \$30,075+. Out-of-province figures not available.)

Overall, one would have to say that the theatre scene in Alberta is currently among the healthiest in Canada. (Some would say it is the healthiest.) There are 13 permanent theatres in the province, and anywhere from 20-30 professional theatre groups working away at any given time. In addition, as many as 90 to 100 amateur groups flesh out the theatrical landscape province-wide. There are approximately 50 playwrights in Alberta, as well as another 40 or so who also write plays in addition to their other writing.

Of the 13 permanent theatres, 9 expressed themselves to us as "interested in looking at original Albertan/Canadian scripts". Only two, Theatre Network and Quest Theatre, have a policy of staging only (new) Canadian plays, with an emphasis on "emerging western Canadian playwrights". (Quest Theatre is also exploring "kids' scriptwriting workshops".) In general, playwrights felt that the highest-funded theatres have tended to do the least number of Alberta plays, and have used the least number of

Alberta actors. Also, despite their large numbers, Alberta's amateur theatre groups have proven to be the least fertile ground for the staging of new Alberta plays.

However, Albertans are getting to see their share of plays by Alberta playwrights, and they seem to like what they see. In 1987 some 156,000 theatre-goers attended new plays by Alberta playwrights throughout the province.

Since the main theatre scene and its concomittant playwriting activity tends to centre around the two largest population centres in Alberta, Alberta playwrights' feelings about the health of their industry tended to depend on which of the two centres they were most associated with. As a result, playwrights within Edmonton's general sphere of influence were a good deal more sanguine about their prospects than those associated with Calgary.

Edmonton not only has a long history of very active amateur theatre, but keeps about a dozen stages humming year-round. It hosts the extraordinarily successful Fringe Festival as well as the fringe on the Fringe (Son of Fringe). Despite its large number of theatres the theatre audience is not yet "thinned out" to the point where competition has become destructive (though some did feel that that point has almost been reached).

Many playwrights felt that one of Edmonton's fundamental advantages as a theatre centre has been the fact that its surrounding schools have taken a great interest in the theatre, encouraging students to enter the university's theatre programme, which, by all accounts, is of a very high standard. (The University of Alberta inaugurated its MFA in playwriting in 1974.)

(However, it was also pointed out that this cornucopia of theatrical activity and talent has been the result of problems as well as many positive forces: ie. that at least some of the many small theatre groups have been forced into both their creation and their marginal existence by the fact that the largest theatres have been less open than they should be to new talent and new faces. It was felt that more pressure should somehow be put on the larger, established theatres to oblige them to take their responsibilities to emerging theatre artists more seriously.)

If, the foregoing notwithstanding, Edmonton's strength is that it has distributed its theatrical talents like so many small eggs into so many small baskets, the primary complaint about Calgary is that it hasn't -- or at least not to the extent that Edmonton has. There are far fewer companies in Calgary than in Edmonton, and fewer stages as well. There was also a general impression that drama was slowly being shunted out of the educational curriculum in southern Alberta. However, there were

favourable comments about ATP's Nova Playwrights Series, and also about Theatre Network's activities.

Everyone agreed that it was still, despite all of the above, virtually impossible to make a living as a fulltime playwright in Alberta. Of the approximately 90 playwrights (or writers who also write plays) in Alberta, fewer than half a dozen are able to do so. (There are probably no more than 15 managing to do so in all of Canada.) Even the most successful playwrights find it necessary to branch out into ancillary areas -- film, television, teaching. It should be noted however that playwrights find it much more difficult to find teaching positions at universities than book writers -- so this option is not as common to this genre.

In Alberta, typically, a playwright's earnings per production might be around \$1,500 - \$3,000. Salvation lies in the touring show; getting one's play to travel across Canada, but this is often an elusive dream.

One positive development in this regard, for both producers as well as playwrights, is the trend toward a greater number of co-productions, the reciprocal trading of productions, and the combining of resources in various ways to both extend the life of a play and to increase overall production efficiencies. The cooperative showcase, in which equity members join forces temporarily to

stage plays on an ad hoc basis, splitting the profits and moving on, has also helped both actors and playwrights bridge dry times.

As theatre markets go, therefore, Alberta is ranked by Alberta playwrights as being "good to very good". Toronto has some advantages such as more extensive casting options and the presence of the national press, and most playwrights continue in their efforts to have their plays produced there, but no one seemed to feel obliged to make monthly pilgrimages.

As regards support services and opportunities, it was generally agreed that educational/training opportunities were quite good, and that even a novice playwright in Alberta could write a play in the reasonable expectation of finding some group to read and workshop it. The constriction, and therefore a source of frustration for Alberta playwrights, was the next step: a professional production. For these, the competition is exceedingly fierce. And since one's eligibility for a variety of provincial and federal grants often depends on the number of one's professional productions, the stakes are high.

Furthermore, from a book publication perspective (publication being one of a playwright's best methods of circulating scripts in the hopes of further productions), the domino effect pertains. "Nobody will publish your play unless it's had a professional production," one playwright pointed out.

"And nobody will give you a professional production because it costs too much. It's a catch-22." Non-equity productions, which are another option, weren't felt to be a very good one. "They take you into the back alleys and not to publication," I was told. It was however noted with much approval that AFLA does not insist on professional productions as a qualification for assistance grants.

Further on book publication, it was felt that the whole system of publication of plays seemed to be grinding to a halt. Several national publishers that had formerly specialized in publishing plays (Oxford, Macmillan) were drifting out of the field, and even Talonbooks wasn't publishing as many plays as it once had. In an interview with Siegler of Talonbooks, Siegler acknowledged Talonbook's declining interest, saying that "the literary merit of Canadian plays has been deteriorating since the late 70's, and with it our interest in publishing them". Siegler felt, however, that the sum total of plays published in Canada was probably not declining, but rather being spread out among more publishers, each of whom was publishing only a few plays.

Recommendation:

That the APN conduct a brief study to determine with proven facts and numbers the true state of affairs with respect to the publishing of Canadian plays, and --

If this study determines that the publishing of Canadian (and in particular Alberta) plays is indeed in a significant and chronic decline, that the APN consider lobbying AFILA to offer special incentives to Alberta publishers to undertake the publishing of more plays by Alberta playwrights.

Alberta's playwrights also had some choice and not always printable opinions about Alberta's theatre directors and producers -- especially those of the larger, more mainstream stages. "Too often the British influence combines with a Toronto bias to limit our options as Alberta playwrights," I was told. "Especially in Calgary, they seem to be transfixed by Broadway or the West End."

Some critics, particularly in Calgary, came in for a good drubbing, being accused of being too Continent (Europe) oriented, pretentious, and unwilling to take Alberta's theatre offerings on their own (Canadian) merits. "Some of them seem to feel a great need to constantly put the local theatre down," was the consensus.

A good deal of concern was expressed about the decline and deterioration of the various "playwright-in-residence" programmes. When these were first pioneered, a playwright thus chosen could expect not only a modest salary for the term, and

time to work on a new play, but also the guarantee of an actual production of one of his/her plays. Too often, more recently, the playwright is used merely to teach and read submitted scripts, and is often given no time at all to write his/her own new work. Also, the aforementioned production guarantee has generally evaporated, and the length of the residence is often very short. The whole spirit that produced and carried the original concept of a playwright-in-residence is being lost or subverted.

Recommendation:

a) That the various responsible writers' organizations in Alberta (WGA, PU, ATN, etc.) join together with the directors of Alberta theatres to draw up a set of guidelines for improved playwright-in-residence conditions: and

b) that the aforementioned writers' organizations negotiate with AFLA, Alberta Culture and The Canada Council's Performing Arts (Theatre) Section to convince them to tie their financial assistance for playwrights-in-residence to contracts or agreements insisting on the observance of such guidelines.

Senior playwrights in Alberta are eligible to apply/compete for the 6-8 openings available each summer (May 16-June 25) at the Banff Playwrights' Colony. This colony offers Canadian playwrights the opportunity to work on final revisions of a

dramatic text in preparation for rehearsal and/or production. A few openings are also available for visiting playwrights. Senior playwrights receive a stipend plus all room, board and travel. Visiting playwrights receive room & board and travel.

Alberta's playwrights (both amateur and professional) are also eligible for assistance grants from AFLA, Alberta Culture & Multiculturalism's Film & Literary Arts Branch, and the Canada Council's Performing Arts (Theatre) Section.

Radio

(Size of Market: 1987 estimated total gross income by Alberta writers: \$660,168. Estimated number of writers who are working or have worked in this market: drama (132); documentary (111))

Fifteen to twenty years ago, the radio market in Alberta was (with the sentiment of hindsight) a freelancer's dream. The CBC was buying far more freelance items, dramas and documentaries back then, ACCESS radio (or the Dept. of Education's "Alberta School Broadcasts" as it was then called) constituted a wide-open market and training ground for both new and experienced writers alike. The pay was poor (\$75 for a 15-minute item) and the

residuals spotty, but freelancers could successfully pitch an unlimited number of original ideas (it seemed) at remarkably pliant producers, and Toronto was just a speck on the horizon one could quite confidently ignore.

The radio skies have clouded considerably since then. The market has shrunk a good deal, freelancers aren't used nearly as much anymore, and the pay hasn't improved much either. A script for a CBC network tape documentary, at 15 minutes, pays \$105 for the first 3 minutes, followed by \$35 for each additional minute up to 20. Commentaries for the network pay \$73.50 for the first 3 minutes, followed by \$11.05 for each additional minute. For regional consumption only, deduct 15-20%. Network drama on the CBC pays better, of course, but remains a pale shadow of its television cousin. A 15-minute play pays \$1,036; a 30-minute play pays \$2,072 and a one-hour \$4,144 (ACTRA minimums).

If there's good news, it's that the market seems at least to be holding relatively steady now. Both ACCESS and the CBC report annual and sometimes dramatic changes in programming and in the type of material they've needed, but the number of freelancers they've been using has remained comparatively stable. In 1983/84 ACCESS Radio bought 147 scripts; last year they issued 130 writer contracts, and paid out 71 days' worth of research fees to writers. The CBC in both Edmonton and Calgary uses between 12 and 20 freelancers at any given time.

At the CBC, most of the freelance opportunities are related to network, as opposed to regional shows. This would include current affairs items in both culture and politics, arts features, radio plays and documentaries (ie. SPEAKING VOLUMES, AIR CRAFT, ARTS REPORT, IDEAS, VANISHING POINT, MORNINGSIDE DRAMA, SUNDAY MATINEE, STEREO THEATRE, etc.). Rumour has it that there will soon be an increase in drama production in Calgary. Producers say that there's plenty of opportunity for freelancers in the area of arts reporting, particularly for experienced broadcasters, who are always in considerable demand for network shows. Since the CBC doesn't offer formal training programmes (though various producers do occasionally conduct workshops as the spirit moves them), novice freelancers must stitch together their training and experience wherever they can manage to come by it -- usually a patient producer willing to go the extra mile on an item for a local show. Perhaps the WGA should initiate a series of radio workshops for its members, using local CBC/ACCESS production staff as a talent/training pool.

Reports from ACCESS Radio indicate that there's recently been a sharp increase in French and Ukrainian programming, which has had the effect of reducing the demand for English-language scripts. However, such changes are "seasonal" and therefore unpredictable over the long term. Overall, ACCESS' budget for educational

programming has remained more or less level for many years. As a source of income for freelancers, therefore, it has been modest but constant.

No one in Alberta appears to be making a fulltime living freelancing for radio. Even a busy radio-dramatist wouldn't likely be able to sell more than three plays a year, and that would only result in approx. one-third of an annual income. Therefore this market should be looked at, and characterized as an "infill" market, a source of ancillary earnings for projects fitted in and around other work. As such, it can be most valuable and useful.

Recommendation:

That the WGA consider setting up a series of radio workshops and training sessions for its members, using local freelance radio broadcasters or local radio producers as the teaching/talent pool.

Film/T.V./Video (drama, documentary)

(Size of Market: 1987 estimated total gross income by
Alberta writers for filmscripts: \$256,650 (? : seems low)
-- for TV scripts : \$645,966

An estimated 122 Albertan writers write, or have written, dramatic scripts for these media. Over 75 have written documentary scripts. Industry estimates are that over a hundred writers currently work in this combined area for a living.

Due to the high costs, and the rollercoaster politics involved, this sector of the writing industry has always been very boom-or-bust. Twelve years ago Alberta's ACCESS-TV was a freelancer's heaven; today it buys many of its programmes from PBS and uses comparatively few freelancers. However, persistent rumours insist that ACCESS is about to receive new infusions into its budget, and that a considerable increase in its local production programme is imminent. One can never tell.

Meanwhile a great deal of buzzing is currently going in the area of half-hour dramas, where a consortium of independent Alberta producers is buying 30-minute scripts for a series entitled SYLVAN LAKE. As well, the national CBC TV is buying 30-minute scripts for two shows, THE WAY WE ARE, and FAMILY PICTURES, though regional drama at the CBC continues to languish. (The CBC seems to have identified Vancouver and Toronto as drama centres, and anything produced outside of these centres tends to be erratic/unpredictable.)

ALLARCOM LIMITED has also invested considerable funds in

script development projects by Alberta writers, and the Alberta CTV affiliates CFRN/CFCN continue to produce dramas occasionally. So people feel that opportunities for writers in this sector of the market are growing, and that there is a new respect (and money) for regional dramatic programming.

(A common misunderstanding among scriptwriters, incidentally, is that the Alberta Motion Picture Development Corporation is financing individual script development. The AMPDC has no mandate to deal with individual writers, but rather makes financing available to producers who already have both script and financing plans in hand.)

The Alberta government, meanwhile, tends to hire production companies rather than hiring writers directly for its projects, and the local CBC has not traditionally constituted a market of any significance on either the French or English side.

Writers who work for ACCESS Network suggest that while previous film credits are clearly an asset, a lack of them does not shut the door absolutely. Fiction or radio credits might do the trick as well. As with the educational market, ACCESS tends to initiate its own production projects, but is not averse to considering ideas from freelancers. The question is whether the writer's experience and the organization's production plans can be made to mesh.

Though ACCESS negotiates a contract with ACTRA, this doesn't necessary produce a standard ACTRA contract. Typical minimum fees for a 2-year documentary script contract with distribution limited to Alberta might be in the order of \$1,500 for a 30-minute script. The same contract for national distribution might fetch \$2,200. ACTRA rates for network CBC drama, on the other hand, run around \$3,600 for a 30-minute script (plus residuals). For regional drama, regional discounts apply -- to the growing anger of "regional" writers Canada-wide. There is also a limited amount of IPA activity, paying around \$4,000 for a 30-minute script, plus production fees.

There are more than a hundred independent film producers of every conceivable stripe working in Alberta, though from a writer's perspective this doesn't necessarily translate into a great deal of work. Since most feature-film production money comes up from the U.S. or from central Canada, screenwriters have often already been hired from those directions by the time production is begun in Alberta. Many Alberta scriptwriters, therefore, can't do much business without reference to Toronto, and are often more likely to be hired there for an Alberta production than in Alberta itself. In television as well, most production activity is centred in Toronto, but ALLARCOM is changing this balance, albeit slowly.

There is also, by several accounts, a growing market for the production of film-strip and video educational packages, such as those produced by VICOM in Edmonton.

The most common complaint voiced by those involved in film writing and film production in Alberta is the "\$500 cup of coffee" -- everyone's metaphor for the considerable additional cost of doing business in Alberta via Toronto or Montreal. This extends into the writing sector because it tends to steer producers in the direction of using Alberta merely as a location rather than as an actual production locus.

For writers wishing to branch out into screenwriting, or students wishing to specialize in it, there are a variety of courses and workshops available -- but the major limiting factor is the lack of many hands-on production opportunities.

For novices, the University of Alberta's Extension Faculty usually offers a non-credit introductory course in screenwriting. The CBC has occasionally offered such a course as well. Alberta Culture & Multiculturalism has been sponsoring screenwriting workshops since 1983, and recently significantly improved its offerings with a new twist to its Television Drama Competition, which is open to both novices and experienced screenwriters.

After judging has been completed, six semi-finalists will

be selected for an intensive two-day script development workshop in Edmonton. The best three scripts resulting from this process will receive cash prizes, to be followed by a further three-day workshop focusing on the direction and shooting of portions of the scripts. The resulting footage and scripts will then be submitted to the co-sponsoring agencies (ACCESS Network, Allarcom Ltd, CBC Alberta and the NSI) for first production consideration.

Those are the opportunities for screenwriters at the novice level. Unfortunately, courses with in-depth training programmes tend to be limited to writers with some experience already under their belts.

For writers with some screenwriting experience, for example, the National Screen Institute-Canada provides an excellent training setup, with extensive financial support for participants. (Alberta Culture & Multiculturalism has committed \$120,000 per year for a five-year period to this organization.) However, the Institute is only able to accommodate 6 writers every other year drawn from across the entire country, so it's difficult to get in.

Similarly, the annual 3-week Banff Screenwriters' Workshop is limited to 5 senior screenwriters from across Canada, working on final revisions of an unproduced screenplay in preparation for production. Actual workshopping of the scripts, with producers

and directors, is included. These lucky screenwriters are paid a stipend, travel, and room & board for the length of their stay.

What is needed, in the final analysis, is either more programmes like DramaLab, in which script development is taken right into the production stage, or more actual commercial drama production. If the CRTC were to enforce its own regulations, Canadian television networks would be obliged to produce a lot more films, which would in turn stimulate production training programmes and give them a practical focus/outlet. It is a continuing source of frustration for both screenwriters, filmmakers and film audiences to see the CRTC lack the courage, year after year, of its own supposed convictions.

This notwithstanding, and because funding for their art is spread across such a clutter of different departments and agencies as to make concerted efforts on their behalf more difficult, many Alberta screenwriters have expressed the sentiment that the government of Alberta should establish a separate foundation to fund film and video endeavours, along the same lines as AFLA for the literary arts.

Recommendation:

- a) That the Film and Literary Arts Branch seek association

with local representatives of Communications Canada (formerly D.O.C.), the National Film Board and the various university film departments to set up more adequate training and production opportunities for Alberta's novice screenwriters, as well as potential producers and directors: and

b) that the government of Alberta enter into negotiations with the federal government on an ERDA agreement that will secure support monies for script development in tandem with production incentives to further encourage film production in Alberta: and

c) that the government of Alberta establish a separate Film & Video Arts Foundation, to support, promote and contribute to the development of the film/video arts in Alberta.

Grants & Competitions:

Screenwriters are eligible for grants from Alberta Culture & Multiculturalism, AFLA, and from the Canada Council (Media Arts).

As described above, the Film & Literary Arts Branch co-sponsors an annual screenwriting competition. Competition guidelines, deadlines and prizes vary from year to year.

Alberta Culture & Multiculturalism also co-sponsors (with

the Société Générale des Industries Culturelles Québec) the annual Quebec/Alberta - Alberta/Quebec Prizes in Cinema and Television, for innovative excellence in Canadian television and cinema. The Quebec-Alberta prize in Television is awarded at the Banff Television Festival, and the Alberta-Quebec prize in Cinema is awarded at Montreal's Festival des Filmes du Monde.

Addendum: For women, the North West Media Network Guild, whose mandate is to lobby for the equitable participation of women at all levels of the film and video industry, has in the past offered educational and training workshops in scripting, production management, directing and editing.

JOURNALISM/PERIODICAL CONTRIBUTORS

Commercial Magazines

(Size of Market: an estimated 300 Alberta writers include magazine writing within their writing repertoire. Estimated total annual gross earnings from Alberta sources: \$881,802; Out-of-province: \$443,097)

With the demise of most general-interest magazines in the late seventies, the market for journalists both in Alberta and in Canada generally has taken a decided nose-dive. What has replaced these large general-interest publications is a host of smaller, special-interest ones. These, unfortunately, have smaller circulations/audiences and consequently pay less.

Coupled with this, the overall length of magazine articles has been decreasing. (Compare the average length of an article in the seventies @ 6000 words with today's length of approximately 1000-1500 words.) This has further reduced the financial return per article. The contradiction here (as many journalists have discovered to their chagrin) is that beyond a certain point, a short article is every bit as time-consuming to write as a longer one. In fact, it can easily be even more time-consuming -- since grappling with the problem of squeezing an adequate treatment of a given subject into an artificially small space can

be a lengthy and frustrating process. Yet the pay is gauged by length, so that the returns are on a diminishing scale.

Furthermore, journalists report that the Alberta government cut back sharply on government publications several years ago, so that the market has been further reduced in that area.

A journalist attempting to make a fulltime living writing for periodicals (and this is still reasonably possible) must thus focus largely on the national magazines, with their larger circulations and higher pay. As in the general non-fiction book industry, the one advantage to novice journalists in this otherwise unfortunate state of affairs is that many provincial magazines are therefore prepared to accept work from writers with less experience -- though of course for concomitantly lower pay.

Most magazines in Alberta (there are an estimated 112 currently in operation) don't subscribe to the standard contract of the Periodical Writers of Canada, which is unfortunate and necessarily adds an element of caveat venditor to the scene. However, we did not note an unusually high number of complaints. Payment in this market is often withheld until actual publication, which can be many months after the acceptance of the article. Rate of payment is often quoted by the word, ranging from 15 to 35 cents per word for commercial magazines to around 50 cents per word for corporate magazines. (Compare with the

national rate of 50 cents to \$1.00 for commercial magazines, and around \$1.50 for corporate.)

From information gathered by Jim Douglas (OUT OF THE WEST) it appears that periodical publishers in Alberta (and, indeed, throughout Canada) are often prepared to accept only Canadian rights, thus leaving a writer free to negotiate with American publications for publication of the same material in the U.S. However, since most American magazines use largely material of specific interest to the U.S., and since they usually insist on articles the research base of which is American data, this opportunity looms larger in theory than in practice.

For a writer intent on making his/her living as a journalist entirely within Alberta, this is difficult but not impossible. As in so many other sectors of the writing industry, it requires versatility and persistence. For such a writer it would be important to address a wide mix of markets, including commercial magazines, government publications, corporate magazines and possibly some short-term teaching opportunities. (The step into broadcasting is also a comparatively short one for some.)

A characteristic of the journalism market is that it is in a state of constant flux. There is no significant "old-boy's network"; opportunities may be hard to find but they're constantly opening up somewhere. This results in (and is no doubt

also caused by) a steady turnover of players, as writers in corporate or government staff positions decide to try freelancing for a while, then find it necessary or advantageous to accept a salaried job once again.

Few Alberta journalists, it would appear, stick with freelance work indefinitely -- and the reason for that, ironically, is the stress. For though salaried writers often leave their stressful jobs for the supposed ease of the freelance world, most discover that the difficulties of finding enough work, making ends meet and working to deadlines can be even more stressful than the job they came from. In such an open-ended situation, many journalists find themselves working extremely long hours for comparatively less pay. And so, many escape back to the relative ease of a salaried job once more...

It is estimated that there are around 300 writers in Alberta who earn a significant portion of their income from the freelance periodical market. Hundreds more "dabble" in it, writing for everything from smalltown newspapers to local magazines. There are plenty of journalism courses being offered about -- by the colleges and universities, in workshops co-sponsored by Alberta Culture or the WGA, etc.

The following chart has been lifted from OUT OF THE WEST:

Writers' Experiences with Periodical Publishers

Writers gave the following information regarding their experiences with Alberta periodical publishers to provide a comparison with publishers elsewhere.

	In Rest Of		
	In Alberta	Canada	Elsewhere
<u>Time to accept MS</u>			
1-3 weeks	46%	29%	19%
4-8 weeks	33	46	38
over 8 weeks	21	25	43

Editing

Poor	7%	6%	-
Satisfactory	73	68	85
Excellent	20	26	15

Payment

On Acceptance	45%	37%	50%
On Publication	55	63	50

Many Alberta journalists, accustomed as they are to the running hot and cold of the commercial world, reported themselves not overly enamoured of the granting system. They've become accustomed to paying their own way in a market that, however difficult, at least offers them a genuine opportunity to do so. Their inclination, in addressing market inequities, is not to ask the government for grants but to urge it to pay them a more commercially viable rate for their work. "If the government departments paid us the going corporate or even commercial rate, we wouldn't have to ask for grants," one journalist told me. "We wouldn't want them."

Recommendation:

That the WGA and PWAC Alberta join together to lobby the Alberta government to pay private industry rates for freelance government work.

Journalists are eligible, but only as non-fiction writers with writing credits, to receive grants for book projects from Alberta Culture and AFLA, as well as (more recently) the Canada Council.

Cultural Periodicals

Questions concerning Alberta's cultural periodicals came up after our questionnaire had already been distributed, so we have no market breakdown on this sector. However, since cultural periodicals might be described as falling halfway between their literary and their commercial cousins, they share problems with both and a brief discussion about them has therefore been fitted in here.

What most cultural publications (such as Lethbridge Magazine or Edmonton's The Bullet) have in common is that they use a good deal of freelance expository material. However, since the commercial market for such publications can be limited, their freelancers are often paid very little, and in some cases nothing at all. (Lethbridge Magazine is in fact an exception on this point, since it pays commercial rates.) AFLA's subsidy limits for periodicals, and the Film & Literary Arts Branch's current budget restrictions, mean that most of the available subsidy money for this category of periodical tends to be gobbled up by production and editorial costs. This would appear to defeat at least one of the cultural agencies' intentions, which is to cultivate outlets for Alberta writing not only as a showcase for such literature, but as an income source for its writers.

Certain eligibility restrictions also seem to defeat this purpose. Making "controlled circulation periodicals" ineligible seems to be a case of throwing the baby out with the bathwater; there are entirely worthy periodicals whose editorial purposes are totally in alignment with all AFLA's central intentions in this regard, but which are deflected by this criterion alone.

The long and the short of it would appear to be that some more hard thinking ought to be done by both cultural agencies about magazine subsidization in general, and cultural periodicals in particular. Magazine publishers seem to have been left somewhat out in the cold as far as representation to government is concerned, quite possibly because they have no provincial organization to formally speak for them. We note that of all the "new funds" received recently by AFLA, for example, none was earmarked for literary or cultural magazines.

Recommendation:

That representatives of AFLA, the Film & Literary Arts Branch and Alberta's literary and cultural periodicals come together to re-examine and coordinate their support programmes for Alberta's literary and cultural magazines (which might also include a review of eligibility criteria), with a view to expanding (and possibly earmarking) subsidies for writers' fees, and maybe also production and editorial costs.

Literary Periodicals

(Size of Market: approximately 267 writers reported having published in literary periodicals. Income earned: insignificant)

Since few people write specifically for literary periodicals, but rather merely publish in them, it is perhaps misleading to include them in a writers' "market description" of Alberta. Literary and scholarly periodicals, as a rule, pay only minuscule rates for submissions (if they pay anything at all except contributor's copies); their purpose is not commercial and neither is their orientation. They are nevertheless very necessary to a healthy literary and academic milieu, because they operate as a showcase, an advance presentation or a trial balloon for work that will in due course be collected and appear in books.

Since money cannot really be considered the issue here, and since this study cannot concern itself with their quality or editorial policies, there remains only the question of their existence in Alberta. The short report is that not many of them exist in Alberta.

As reported in the section on Poetry above, there are just under a dozen literary magazines of various levels operating in

Alberta today. However, by the time this report sees print, this information will already be out of date. Typically, their lives are short (occasionally even nasty and brutish), often extending through fewer than four or five issues before the unpaid volunteers who started them run out of steam. Many barely manage the requisite number of issues to become eligible for a supporting grant; quite a few die before that stage has been reached. This provides librarians with plenty of free headaches and booksellers with more of the same, but the cumulative service they provide to aspiring literary writers in Alberta cannot be gainsaid.

Scholarly Periodicals

As for scholarly magazines, their circumstances are fairly similar to those of literary magazines, except that most are attached to colleges and universities. This means they are often edited or operated by graduate students, or by university faculty. Occasionally, the departments will hire freelance editors to do the job.

In any case, this means that most scholarly journals are based on a more secure financial footing, which, though rarely lavish, at least enables them to spend a little money on good design and printing. As for payment for contributions, however,

they seem for the most part to be as closed-fisted as the literary magazines, though with less excuse. As so often happens, the writer is always the last to be considered when budget questions come up.

A mitigating circumstance here may be the fact that many -- even most -- contributors to scholarly magazines are salaried members of university or college faculties, who generally use such publications to generate merit pay raises. However, this tends to put non-faculty contributors on an uneven footing with their co-contributors, and a number of freelance journalists have complained about this with some justification.

A comparatively recent North American development in scholarly periodical publishing goes by various names that all boil down to the term "subsidy publishing". A cynical view of such publishing, in which the contributor pays to "assist" in the periodical's publishing costs, might assume that such periodicals exist primarily to assist university faculty in gaining the merit pay increases described above, or to secure their jobs in a "publish or perish" setting. Some universities are even reimbursing their faculty members for the subsidy costs they are required to pay for such publication.

However, the defending argument points out that this form of publishing is far more characteristic of scientific periodicals,

where the expense of reproducing complex graphs and diagrams makes such financial assistance a realistic rather than a nepotistic necessity. There may be merit in that argument. In any event, we have not found any incidence of this form of subsidy publishing in the Humanities in Alberta, nor among the province's literary periodicals.

Contributors to scholarly publications in the Humanities complained that federal funding priorities seem constantly to advantage magazines in the Sciences and Technology, the perception being that these fields are most directly related to job-creating activities. While a recommendation addressing this imbalance is beyond the purview of this report, the complaint seems justified and stands acknowledged as such.

In averaging the circulation rates claimed by scholarly magazines, one arrives at around 1,500. Claims for literary magazines average around 7,500. Assessed by experts in the field, both rates are high, especially the latter, which may have been unduly increased by the performance of one or two high-profile magazines. In fact, most literary magazines have circulation rates of closer to 1,000 -- and many a good deal less than that.

STATE OF THE INDUSTRY (B) -- Related Issues

Readings

When literary readings first became popular in Alberta (and indeed throughout Canada) in the late sixties, they were a huge success. Demand for them was enormous, and audiences just as large.

Since then, the cities of Edmonton and Calgary may have discovered their limits in the area of conventional literary readings for adult audiences, with the result that the size of these audiences may have levelled off somewhat. However, the cultural importance of both literary and non-literary readings cannot be over-estimated for Alberta's smaller population centres, which often lack good bookstores and are not on the main cultural thoroughfares of our travelling writers.

Readings serve many functions. They make our writers' work available to a wider audience in dramatic performance. They augment the printed versions of our literature. They are a primary promotional tool for both writers and publishers. They have become a primary and logical part of our libraries' programme offerings. They increase booksales, especially (as has become more common) when reading authors bring their own books along with them, for sale.

But arguably the most important purpose, or at very least the most important effect, has been to assist in a major way in the crusade to increase literacy.

This applies, of course, in the main to our public schools, though it might be said to assist in this to a smaller degree for the adult community as well. But primarily, over the years, readings have become an increasingly important aid to our public school teachers struggling to instil in our children an ability to read and a love of literature. It is not an easy task.

So many things distract children from literature these days. The speed and drama of the electronic media's moving images are seductive in the extreme. But while these are hugely entertaining, they entertain at the expense of thought, of contemplation, of the development of our powers of reasoning and analysis. Literacy promotes all these, but it does so slowly, privately. Children, mostly natural extroverts, want to do a great deal in community, in unison. This is where dramatic readings can bridge the mismatch.

It has been shown again and again that a good reading sends a child to the library, in search of more of that author's books. A good reading alerts a child to the drama contained in the printed word. It gives a child access to literature via means

other than the daily school curriculum, which, being mandatory, naturally tends to engender a certain resistance.

An author in a school for the day enjoys huge pedagogical advantages. The author has been parachuted in Deus Ex Machina; the author is a guest, a novelty, an entertainment. To many students, an author is still a revered personage. An author in a school for the day can encourage and convince students of truths which they'll accept from him or her where they've rejected them from the teacher; this is no slur on the teacher, but merely the result of fundamental group dynamics. An author, in consultation with a teacher, can thus lend a tremendous amount of support to that teacher's educational programme.

Teachers know this. Many have begun to use readings as a regular part of their "educational artillery". Demand from schools for literary readings is at an all-time high. As already reported elsewhere, in 1986 the Young Alberta Book Festival Society arranged for 785 individual readings to be conducted in Alberta's public schools. Demand has consistently outstripped available funding by an enormous margin.

Payment for readings varies, though not a great deal. For an evening reading for adults, or a university reading, the standard rate is \$200. The rate for school visits ranges between \$100 to \$150 per half day, which can include as many as 3 full

presentations. When one considers that travel time and the interruption of his/her writing schedule generally cost a writer a second day's worth of time, the rate is modest indeed. (Compare PWAC's recommended day rate of \$425, and most consultants' rates of between \$400-\$600 per day.) This rate, incidentally, has not changed for almost a decade.

(It should be noted, incidentally, that over 40% of all respondents to our questionnaire reported still being asked to perform readings for free -- both in schools as well as by libraries and other host organizations. This indicates that the public education efforts of the WGA and other Alberta writing organizations must continue and even increase. Teachers and librarians must realize that a writer's time is every bit as valuable as their own, and that a public reading constitutes part of a writer's daily work for daily income.)

Readings for adult audiences are also popular, especially in the rural areas. Alberta's host organizations availed themselves of the Canada Council's Reading Tours Programme to host some 102 public readings last year. The most recent National Book Festival was the venue for another 84 readings.

Libraries: Logically enough, libraries are the most usual hosts for literary readings. Last year Albertan libraries hosted 309 of them. They applied to AFLA or Alberta Culture or the

Canada Council, or to their own programme budgets, to pay for travel and the \$200 honorarium.

All told, in an average year, some 500 adult readings are held throughout Alberta. Another 500-plus are conducted in schools at both the elementary and highschool levels. The total audience for these presentations is in excess of 50,000 people.

The Young Alberta Book Festival Society was founded in 1985. It has run its programme during 1986 and 1987. The Festival is held each year during November, during which time its entire list of readings is conducted. The Society chooses authors based on their willingness to talk to children, their abilities in this regard, their publication record (a minimum of one published book is required) and their place of residence, which must be Alberta. The Society has received funding from all the usual sources (Canada Council, AFLA, Alberta Culture) as well as Canada Manpower, the Alberta Department of Education, the Cultural Heritage Grant Program, Children's Book Centre, the Library Association of Alberta, the Parkland Regional Library System, the Peace Library System, and the Red Deer College Press.

Since the Festival's reading programme is by far the most ambitious project being undertaken in this field, it is not surprising that there have been some suggestions for changes or improvements within its programme. The most common concern is the

date of the Festival itself, which is November. This has lead to some problems with travelling conditions in the more northerly areas. As well it has meant that, with such a large number of requests crammed into a single month, some writers (those able to make several weeks available for the festival) have been able to benefit far more than others. There have been suggestions that the Festival should be held during two months -- perhaps November for southern Alberta and April for the northern -- or that the Festival Society might consider abandoning the single "festival" concept and extending its very successful organizational abilities to a year-round programme. This would allow far more authors to participate more fully, and would spread out the economic benefits as well as the cultural ones.

Recommendation:

That the Young Alberta Book Festival Society set up a meeting with all interested cultural stakeholders in its programme -- ie. WGA, teachers, funding representatives, etc. -- to explore ways to make this hugely successful programme even more responsive to the needs of both its participants and its recipients.

Adult Readings:

There is a sense among many authors (and host organizations as well) that conventional adult readings may be in a bit of a rut. We need some new ideas in this area, some new approaches. The following suggestions have been received. Some are old, some new, some are hybrid:

a) joint readings in which a lesser-known author is linked with a well-known one. These were tried with considerable success by the League of Canadian Poets in the early seventies, until the Canada Council effectively stopped them by insisting that they be treated as a single reading with a split fee. This policy is still in effect, but could be offset by AFLA or ACM funding.

b) more combination events, in which a literary reading is linked to a concert, display of visual art, etc.

c) more literary cabarets, readings cum talks ("An Evening With XXX"), even (god help us) events of a more marginal literary nature such as "literary" sweatshops, debates, jousts, etc.

d) Since, at this point, all adult readings being hosted in Alberta are handled "reactively" by the funding organizations -- that is, processed on the basis of a host organization's specific requests for specific writers -- it has been suggested that there

is a tendency for this system to create an "old boy's network", in which the same writers are requested again and again. The solution might be a "pro-active" programme run by an organization such as the WGA, and based on a similar model already in operation by the League of Canadian Poets.

In such a programme, the enabling organization actively promotes certain writers each year, thus ensuring that all writers eventually come to the attention of the host organizations. This can be achieved through affirmative action methods (for example, hosting fees dropped for the group of writers being promoted in a given year), or by publicity packages promoting this group. Many variations are possible. The main idea is to keep the reading tours from calcifying with the same names again and again, and to bring new writers to the attention of the public.

Recommendation:

That representatives of the various writers' organizations of Alberta join with representatives of the hosting organizations to brainstorm new ideas to enliven Alberta's adult literary readings programmes.

Recommendation:

That the WGA (and other Alberta writers' organizations) look into the possibility of setting up a pro-active reading series, that would bring and promote an ever-changing list of Alberta writers to the attention of Alberta's host organizations.

Recommendation:

That representatives of Alberta's various hosting and enabling organizations, as well as the WGA, join forces to lobby the government and its various responsible agencies for a significant increase in funds to finance a sharply increased programme of literary readings by Alberta's authors in Alberta's schools.

Recommendation:

That, in view of the fact that reading fees have not changed significantly in almost a decade, the WGA lobby AFLA, Alberta Culture and the Canada Council to increase reading fees to \$300 per reading.

Book Contracts

Alberta authors have come a long way from the "okay & a handshake" agreements of the sixties. There has been much improvement -- but much improvement is still possible. Jim Douglas reports in OUT OF THE WEST that in 1986 at least one publisher was still operating on a handshake basis, and that others were offering contracts barely half a page long.

Another unusual statistic, one that should make writers cautious, is the fact that almost one-third of Alberta's publishers reported holding copyright in their own names rather than in the authors'. This is a very high percentage. As a rule, the only reason a publishers might hold copyright is if the book in question is a textbook, an anthology, or a "paste & scissor" book created largely in-house -- and even in these areas there are exceptions.

Alberta publishers are also reported as usually demanding world rights in their contracts, which of course includes French-language and therefore Quebec rights. The Writers' Union of Canada is on record as recommending against signing away world rights.

Advances paid by Alberta publishers were reported as ranging from nothing at all, to \$4000, the median being \$1,000.

The most common royalty rate in Alberta would appear to be 10%, which is reasonable. However, very few Alberta publishers report escalator clauses for sales above 5000. It has become fairly standard elsewhere throughout the industry to increase royalties to 12.5% after 5000 copies sold, and again to 15% after 10,000 or 15,000 sold.

To quote Jim Douglas:

"A motherhood type of question is: Do you think that your contract is clear, comprehensive, fair? Thirteen (Alberta) publishers felt that their contract was clear, 10 felt it was comprehensive, and 15 that it was fair. One publisher relied on a handshake and a verbal agreement; another had a contract that was only half-a-page long; and another effectively involved the author as a partner but with very little say throughout the process and none whatsoever in the sale of subsidiary rights. It is apparent that the pressures from literary agents and the Writers' Union have not been felt by Alberta publishers to any extent, but like death and taxes it is inevitable as writers become better organized and more sophisticated in the business end of writing and publishing."

(The following comparisons have been drawn directly from OUT OF THE WEST: P.206.)

	<u>Publishers</u>		
	In Alberta	Rest of Canada	Elsewhere
Royalty: less than 10%:	25%	31%	40%
Royalty: 10%	67	45	20
Royalty: 11 - 15%	8	24	40
Royalty paid every 6 mo.	44%	57%	50%
Royalty paid annually	56	43	50
Advance under \$1,000	88%	56%	50%
Advance \$1,000 - \$2,000	12	28	50
Advance \$2,000 - \$5,000		8	
Advance over \$5,000		8	

Percentage of Subsidiary Rights to be Paid to Author by Publisher

	In Alberta			Rest of Canada		
	under 50%	50%-74%	75% +	under 50%	50%-74%	75%+
Radio:	14	57	29	27	38	35
TV	30	40	30	25	42	33
Film	30	40	30	22	52	26
Book Club	40	40	20	36	59	5
Paperback	46	36	18	45	45	10

Douglas also reports that:

-- "on subsidiary rights, Alberta's writers seem uncertain of what they have contracted for. For instance, only 15 writers out of 28 having recent contracts with Alberta publishers, and 30 out of 50 having contracts with publishers elsewhere, answered the question about whether they have granted an option clause, surely an essential matter for the authors to know. It is difficult to credit 30% of the writers agreeing to less than a 50% split on television or film rights, and nearly half of them accepting less than a 50% split on a paperback edition. One wonders whether they understood the question in the survey or the conditions in their contract.

Generally, Alberta publishers are more demanding in their share of subsidiary rights than are other Canadian publishers, this despite the fact that the trend is for the lion's share to be paid to the author."

Conclusion:

It seems distinctly possible from all of the above that many Alberta writers are, or have been, insufficiently aware of the import of some of the clauses in their book contracts, and may therefore be accepting contractual arrangements not necessarily in their best interests. Therefore:

Recommendation:

a) That the various writers' groups in Alberta, and in particular the WGA, strike a Contract Committee to thoroughly inform itself of the practises and traditions of the Alberta publishing industry; and

b) having acquired this information, and using the standard book contract of the Writers' Union of Canada as a starting point, join with representatives of Alberta's publishers to negotiate a realistic made-for-Alberta standard publishing contract, which the writers' organizations will then endorse and

insist upon: and

c) that Alberta's writers' organizations, and particularly the WGA, then conduct appropriate workshops throughout the province to thoroughly apprise their memberships of the details of this contract: and

d) that Alberta's writers' organizations commit themselves to support and back their members to whatever degree and in whatever manner they deem practical to encourage their members to negotiate this contract with their publishers: and

e) that the various Alberta playwrights' organizations consider a similar approach in their contractual relationships with theatres.

We note that the WGA has already taken a first step in this direction by beginning to assemble what it intends to be an ongoing databank (called WriteBank) to store up-to-date statistics and facts on a wide variety of writing-related issues and concerns. A recommendation concerning this excellent idea can be found in the section entitled SUPPORT SERVICES IN ALBERTA (The Writers' Guild of Alberta).

Income Tax

It has become apparent, from an analysis of both Jim Douglas' and the WORD FOR WORD questionnaires, that many Alberta writers are losing hundreds and even thousands of dollars by making insufficient use of the few tax breaks artists are actually permitted to avail themselves of in Canada. This is particularly true of the category WRITER'S EXPENSES, for which many writers reported amounts that were clearly unrealistically low.

Recommendation:

a) That Alberta's writers' organizations, particularly the WGA, consider appending to the "contract workshops" described above, or offering them separately, sessions on "Income Tax Hints For Writers", with care taken to ensure that experts are used who truly and thoroughly understand the Income Tax Act as it pertains to artists; and

b) that a summary of the contents of this workshop be set to paper and circulated among Alberta's writers in pamphlet or circular form.

Publisher/Writer Relations

Respondents to the Douglas writers' questionnaire rated the performance of Alberta publishers vs. out-of-province publishers as follows:

Book Publishers

In Alberta Rest of Canada Elsewhere

Did Publicity Tour of

Alberta:	46%	41%	25%
Western Canada	27	31	25
Ontario	18	24	25
Atlantic Provinces	9	4	25

Copies of books were in

stores on publication day:	35%	60%	66%
Author copies received:	96%	98%	100%
Average # of author copies	20	10	10

Format of book: Paperback

64% 46% 45%

Hardcover

36 54 55

Average Price

Paperback:

\$7.50 \$8.00 \$6.50

Hardcover

\$11.50 \$19.00 \$14.00

Average Print-run

3200

3200

3700

(Note: It may be useful to stress that "print-run" does not mean the same thing as "copies sold". The Canada Council's recent publication entitled BOOK PUBLISHING STATISTICS 1982/83 demonstrates that most printruns tend to be (considerably) in excess of "copies sold". -A.S.)

Book Publishers

	In Alberta			Rest of Canada			Elsewhere		
	Poor	OK	Excellent	Poor	OK	Excellent	Poor	OK	Excellent
Editing	12%	52%	36%	12%	55%	33%	0%	14%	86%
Design	16	44	40	11	38	51	0	17	33
Manufacture	8	52	40	0	47	53	0	50	50
Distribution	77	16	7	46	41	13	14	43	43
Promotion	87	9	4	51	40	9	29	57	14
Selling Subsidiary									
Rights:	80	20	0	54	42	4	0	50	50
Selling Foreign									
Rights:	80	13	7	48	45	7	0	50	50
Royalty									
Statements:	66	34	0	31	52	17	0	50	50

Douglas' remarks concerning these reponses:

"The foreign publishers are clearly seen to be more efficient in accepting manuscripts -- 100% within three months, compared to 79% for Alberta publishers and 67% for publishers in the rest of Canada. The low price of Alberta hardbacks (\$11.50) is to be applauded if they can be profitably published at such a low price, especially as their average print-run is the same as for other Canadian publishers.

As one would expect, the foreign print-runs are larger, but not by much. One very large American printing was excluded as it was clearly an exception.

The greater professionalism of the foreign publishers perceived by writers stands out in their assessment of the quality of the publishing process. In every area, from editing to sending review clippings to the authors, they score better -- but do remember that the foreign sample is small. There is no doubt that Alberta publishers are held in low esteem for their selling, promoting and distribution efforts.

But Alberta publishers consult more with their authors on such matters as prices and print-runs and are at least as good as other Canadian publishers at such courtesies as returning original manuscripts and paying interest on late royalty payments, and they present their authors with more copies (20 as

against 10 for publishers elsewhere)..."

In Summary:

The Douglas report states, and my interviews corroborate, that Alberta writers' most common criticism of Alberta publishers is that they promote badly and market poorly. Some writers felt that the granting system for publishers, in providing money to produce a book without requiring performance guarantees to adequately sell it, encouraged a greater interest in design and manufacture than in distribution.

Says Douglas:

"The second most common criticism is that publishers are too slow to answer queries and submissions -- one manuscript was kept for one year.

The third criticism is that publishers are not venturesome - the word most often used is that they are 'timid'.

Literary writers make the point fairly strongly that there are not enough publishers interested in their writing. That is certainly true enough for there are only four (now three: AS) literary publishers in the province, and some of these, it is claimed, are interested only in academic novelists and experimental poets...

American presses are held up as models to copy, being considered more professional and eager in their pursuit of promising writers. After American presses, the large Canadian national houses are considered to be able to offer more than the smaller Alberta ones, especially in winning national acceptance for writers.

There are comments that royalties are too low and too slow in being paid, and that little attempt is made to sell subsidiary rights.

A very common comment... is that there is inadequate dissemination of information about publishers and the kind of material they are looking for.

On the credit side, a number of comments are made that small western houses are good and helpful and offer excellent editing. Some writers see clearly that a strong Alberta publishing industry is to their benefit and consequently support the strengthening of the Alberta publishing industry."

To which I would add: that it is clear from many interviews that while many members of Alberta's writing community have been living and working in Alberta for some time, Alberta's writing community as such -- as a cohesive group -- is still young and

finding its feet. This is demonstrated by several telltale indicators:

a) the prevalence of standard-issue old wives tales and stereotypical impressions about the "other side" (publishers), which is characteristic of a writing community not yet sufficiently familiar with its publishers -- for whom publishers are still too often people who are talked about, but who haven't actually been met or with whom one hasn't actually yet worked. This gives rise to what are often wildly exaggerated "horror stories" -- some of which, of course, are true enough to make one's hair stand on end, but many of which aren't. Too melodramatic a stock of such stories is ultimately counter-productive to good working relations within the various sectors of the province's literary industry.

b) an overall insufficiency of knowledge and awareness within the writing community of the nuts and bolts of the business side of its own industry (contracts, tax, distribution, bookselling), which leads to a continuation of misunderstandings and an excessive "us-them" orientation within that industry. The fact seems to be that few writers actually know much about a publisher's costs, risks and profits.

Recommendation:

a) That Alberta's writers' organizations and the Alberta Publishers' Association make greater efforts at a dialogue amongst themselves, by informing themselves more extensively about each other's realities and problems in Alberta. This might be done by inviting representatives of the Alberta Publishers' Association to speak at the occasional WGA organization function, or including a workshop on "Publisher's Operations" at an AGM or similar event. Conversely, the APA might invite a WGA representative to similar functions. Accurate facts are everyone's best defense.

Literary Agents

The short report on this subject is that there aren't many of them in Alberta. In fact, to the best of our knowledge there is currently only one agent operating in this province.

From the Douglas questionnaire it is clear that many authors (34%) would like at least a Canadian agent. However, it may well be that many authors harbour illusory impressions about what an agent will and can do for them.

Ideally, an agent takes an author's work -- any author's work -- and sells the living daylights out of it in all possible markets. However, an agent's ability to do that depends in large measure on whether that author's work is readily saleable, both by subject and by the author's reputation.

In other words, the writers most desperate for an agent's help (ie. very new authors) are often those whose work an agent would find most difficult to sell, and therefore those whose work an agent would be most unlikely to take on -- a Catch-22 if there ever was one.

To this one should add the fact that Canadian and American publishers differ in one important point when it comes to considering manuscripts that come in "over the transom". Roughly speaking, most Canadian publishers are willing to consider such manuscripts; most American publishers aren't. An agent is therefore virtually a basic requirement in the U.S.

The Canadian publishing scene is small enough that agents aren't yet as desperately necessary to a new author as in the U.S. In fact, even many well-known and well-published Canadian authors will say that they don't need an agent for their Canadian markets. Canadian publishers are accessible; the Writers' Union's standard contract is a well-known and widely consulted document, and, all in all, the simpler publishing transactions are indeed

accomplishable without one. The necessity becomes greater when an author wishes to expand into foreign markets.

At this point, an agent does indeed become invaluable, because he or she is performing work for the author that the author usually can't duplicate. In other words, an agent begins to earn for an author money the author couldn't have earned for him/herself. A good agent here can easily double and even treble what a writer might have expected to earn through his or her own efforts alone.

In summary, given the small number of agents working in Canada at the moment, and the fact that there is only one literary agent in Alberta at this point, most novice authors, with few or no publications, cannot realistically expect to find an agent who will spend a great deal of time promoting their work in the Canadian market as it is presently constituted. Fortunately, this fact is not yet as much of a problem within the Canadian market as it may someday become. There are still many well-known authors who have not felt the need to acquire a literary agent. However, there is no question that having a literary agent can be a decided asset, so in the interim between the present situation and a future one in which Canadian publishers may begin to refuse to accept unsolicited manuscripts "over the transom", it undoubtedly behooves us to work on improvements in this area.

Most agents in Canada today charge a 15% commission for their efforts, plus expenses directly related to the promoting of a given manuscript (telephone, mailing, etc.) Most sign contracts with their authors, specifying either an exclusive or non-exclusive arrangement. In the former, the agent promotes and takes a commission on everything the writer writes and sells, even if the sale wasn't directly made by the agent. In the latter, the agent handles only specified works (ie. only a writer's novels, as opposed to his/her other writings.)

A writer's relationship with an agent is often said to be as important, as potentially difficult, yet as potentially rewarding as a marriage. One's selection of an agent should therefore be made just as carefully. Unfortunately for Alberta writers, the fact that almost all Canadian agents live in Toronto makes such a selection a most difficult one indeed.

Recommendation:

a) That Alberta's writers' organizations invite a literary agent to speak to Alberta's authors at various functions (such as AGM's), to inform these writers more fully of the responsibilities, opportunities and realities involved in acquiring and working with a literary agent in Alberta; and

b) if sufficient need and interest is expressed, various initiatives be explored to encourage more literary agents to set up operations in Alberta.

National/International Markets

Extrapolating from our questionnaire, of the roughly 1,300 - 1,600 book titles that Alberta's writers have published since 1959, an estimated 522 have been published only in Alberta, another 567 have been published in Canada only, and 213 published in the international market. Clearly, Alberta's writers are increasingly managing to make their mark in the larger book-markets of the world.

Similarly positive statistics apply to the periodical market. Alberta's journalists have published 38,088 articles for local consumption, 13,683 for the Canadian market, and 3,312 for the international market.

While playwrights and scriptwriters have a tougher row to hoe, since plays/scripts are notoriously more difficult to sell abroad than manuscripts, even there, Albertans are making their mark. An estimated 7,854 of their scripts (for stage/film/video) have been produced in Alberta, another 1,557 in Canada, and 378 abroad.

As mentioned previously, it is in the selling of plays and manuscripts to the international market that Alberta's writers are most hamstrung by the lack of literary agents in this province. The hard truth is that while this should also be a publisher's purview, too few publishers in Alberta have the necessary international connections to help an author very much in this department. A number of them have unquestionably made valiant efforts, and with some modest success, but as far as Alberta publications abroad are concerned, it has as often as not been the author who has ended up making the necessary connections and arranging such sales (which is all the more reason for authors to think twice before selling world rights too quickly). That aside, most of Alberta's writers who publish internationally do so through the efforts and the connections of central Canadian publishers and agents.

One suggestion here would be to charge Alberta's trade missions with the inclusion of Alberta books on their agendas. Another has to do with the encouragement (already recommended elsewhere) of more Albertans to become literary agents, and/or to train with existing literary agents toward this end. For publication in the U.S., previous publications of both fiction and non-fiction in American periodicals have occasionally resulted in the opening of a U.S. book publisher's door.

The bottom line, in most cases, does come down to subject. If a writer's subject is obviously of world-wide interest, and the manuscript or book is well enough written, the existing system will probably do its job. The problem is the grey area of inbetween, where a selling job is required to get international publishers to take a chance. This can be difficult, especially since publishers the world over often have rather stereotyped views of their audiences.

Thus many European publishers are convinced that fiction coming from Canada must have the RCMP, Eskimos, Cowboys & Indians or the Arctic as plot ingredients; without these, they insist no one would be willing to read the books. International ideological fashions or movements with Canadian antecedents sometimes manage to bend those guidelines, but only rarely, it seems. In the end, only a writer's growing fame will do so dependably.

Non-fiction books fare a little better, but since many American and European publishers prefer the use of American or European data as statistical underpinnings for such books, this has also had the effect of slowing the acceptance of Canadian manuscripts or books abroad. (Ironically, since most Canadian publishers don't share such qualms, the Canadian book market is regularly flooded with books based on American or European statistics -- giving Canadians the distinct impression they live

in a community largely identical with the U.S., etc.)

A further major constriction involves the lack of availability of English or French-language editions of Canadian books abroad, where they might do our authors some promotional good and thus increase the demand for our books. Most foreign university teachers of Canadian works sing a polyphonous symphony of complaints about the lack of a Canadian book distribution pipeline into Europe; they are prepared to teach Canadian literature to future book-readers and book-buyers of Canadian works, but they simply can't find the books. Canadian bookstores (with the possible exception of the reputedly soon-to-be-closed Longhouse Books) have failed miserably in this regard, and our embassies and consulates have not done much better.

Various efforts on the federal level have been taken in the past several decades, and some progress has been made. Foreign publishers intending to publish a Canadian work may apply for a translation assistance grant to the Canada Council. The External Affairs Department underwrites the cost of sending a handful of writers abroad each year, where they can meet with foreign publishers and attempt to sell their works. A magazine promoting Canadian literature has been assembled for External in an attempt to make foreign publishers more aware of Canadian works, and publishers' travel to the Frankfurt Book Fair has been underwritten for years by External Affairs.

Recommendation:

That Alberta's trade missions be charged with the inclusion of Alberta books on their agendas, and that Alberta institutions abroad (such as Alberta House in London, England) include the showcasing of Alberta books in their promotional programmes.

Aspects Of Living As A Writer In Alberta

It is clear that most writers in Alberta live in this province by choice and by conviction -- and their reasons for doing so are considerably in excess of those they might have for doubting that choice. Many commented on the dramatic scenery, the far-flung hills and plains, the magnificent mountains. Many testified to the supportive and congenial side of Alberta society.

From a writer's perspective, there are many advantages to living in this province. Albertans are good storytellers. Their history and their archives have hardly been tapped. Their distance from the fashion centres of central Canada enables them to ignore many time-wasting preoccupations, and to spend their time more usefully on their own work. Life is not quite as bureaucratized as it seems to have become in some of Canada's

older provinces.

Some reported that life is not so expensive here. The lack of a sales tax was mentioned. Because of Alberta's great expanse, the province's support agencies have become accustomed to thinking in terms of extending their services beyond large centres only. "Good urban-like facilities despite the distance to Edmonton or Toronto" was a common opinion. Some found it possible to capitalize on the distance to central Canada by becoming "resident Alberta experts" for national magazines. Many expressed satisfaction with the wide-ranging library system.

A large number applauded such agencies as AFLA, Alberta Culture & Multiculturalism, and the various writers' organizations whose services make it possible to compete with writers from richer and more populated provinces. Access to such services and organizations was felt to be largely unencumbered. "No literary Mafia plugging up the works". The "smaller pond" has made it easier to get up the nerve to start a writing career for many. Fewer meetings. The self-reliance. The sky, the stars, the people, the north.

On the other hand, few of the disadvantages seemed disadvantageous enough to seriously curtail a writing life. The greatest complications were encountered by those who attempt to address a Canada-wide audience with non-fiction subjects. The

distance to the National Archives, and the telephone and travel expenses can certainly be considerable for such writers. Negotiations with publishers and agents in Toronto and New York can be frustrating for the province's better-known authors, and many book writers and journalists reported a chronic incomprehension about western realities on the part of magazine editors, book publishers and the central Canadian media. Script-writers gnashed at the high cost of keeping their names and works before the faces of Toronto and Montreal film/radio/television producers, and the Post Office received its fair share of abuse.

A lack of enough literary presses, literary agents and local markets were often cited. The climate was as well, though as many seem to thrive on it as argue with it. Many writers expressed frustration with the government's apparent fixation with oil as Alberta's salvation, at the expense of many other Albertan activities -- particularly cultural.

Rural/Urban Dichotomy in Alberta

A discussion of this topic always seems to be largely one-sided. One rarely hears anyone speak of the "disadvantages of living in urban (as opposed to rural) Alberta". Rural disadvantages, it seems, are for the most part merely an extension or a more aggravated form of the above-listed

disadvantages of living in Alberta (rather than central Canada) per se.

At the outset it must be said that, like attempts to legislate virtue, there is probably nothing that any government agency or writers' organization can do to entirely remove many of the disadvantages of rural versus urban living in Alberta, particularly with respect to access to facilities, cultural events, public services and the like. It's simply beyond the province's economic means to turn Alberta's hundreds of small towns into satellite extensions of Edmonton or Calgary, and it would take no less to resolve many of the disadvantages which writers report.

The most serious, after all is said and done, are the isolation and the loneliness. These can be advantages, of course, and they vary in their intensity from time to time, but when they're seen as problems, they're big problems. Adding to this, many people are leaving Alberta's rural areas, moving to the cities, and leaving to those behind them a sense of being abandoned. People move from the cities to the country as well, of course, but many stay only a short time, moving back as soon as their careers or promotions permit. The very permanence and sense of a rooted community in the rural areas of Alberta are consciously or subconsciously threatened by all this.

In keeping with their history of self-reliance, the writers of many small Alberta communities have dealt with these disadvantages by creating their own miniature versions of the larger cities' facilities. At least 23 Albertan towns have their own local writers' organizations, which meet to share writing tips, marketing news and publications. Many host literary readings, taking advantage of provincial and federal support programmes. Many use the financial support of the Film & Literary Arts Branch to bring in writers and editors for writing workshops.

(Therein, paradoxically, lies a growing problem which must be addressed by the WGA sooner or later. The plethora of small writers' organizations, all vying for government funds to conduct their own operations, is creating a funding crunch for the Film & Literary Arts Branch. Some rationalization of service/programme duplications will have to be undertaken in the near future, and it would undoubtedly be better if Alberta's writers sorted this out amongst themselves rather than obliging the Film & Literary Arts Branch staff to find a possibly unpopular solution.)

Recommendation:

That representatives of Alberta's local writers' organizations meet with the WGA's executive at the next WGA Annual General Meeting -- this on the assumption that most local writers' organizations probably have at least one WGA member within their own memberships, thus keeping travel costs to a minimum -- to discuss a gradual or eventual rationalization of their overlapping programmes and functions.

As one reads the litany of difficulties rural-based writers face, it is very tempting to recommend all manner of service extensions to assuage these problems. It would be extremely satisfying to provide Alberta's rural writers with huge libraries and a veritable octopus of Watts lines. It would be a real coup to provide them with a fuel allowance to make up for the long driving distances to writers' meetings and events in Calgary and Edmonton. Excellent bookstores should be coerced to move to these towns, and roving editors should be sent out at regular intervals to assess and assist with manuscripts. Theatre companies should be urged to take their best shows on the road throughout Alberta (as is done by the Globe Theatre Company in Saskatchewan, for example), and every town of over 10,000 people ought to be encouraged to set up a permanent writer-in-residence position.

Some of these fantasies are just that, and will always remain so. Some aren't, and could be brought about with enough determination, and some could be modified to the point where some custom-designed version might be realizable. But they are all beyond the purview of this report, and would represent little more than wishful thinking.

One possibly useful suggestion:

Travel and telephone costs are one part of the expense of staying in touch with the cultural scenes of Calgary or Edmonton; accommodation is another. What about the possibility of establishing a "Writers' House" in Edmonton and/or Calgary, where literary events could be hosted and where rural writers could stay (for only a modest fee or, preferably, for free) during their trips to either city. Such a house, possibly a heritage structure, might be bought from the city for the traditional dollar.

Recommendation:

That the writers' organizations of Alberta, or the WGA itself, look into the possibility of establishing a "writers' house" in Edmonton and/or Calgary, for the purposes described above.

Most other blanket solutions to rural writers' difficulties, however, are simply too expensive to consider seriously at this point in the province's economic history. But there may be a wide scattering of smaller solutions, of the individual, plug-this-gap, patch-that-hole variety. Such solutions would in all likelihood be obvious only to people closer to the problem, and so shouldn't be imposed or invented from the top down.

Recommendation:

That the WGA (and preferably other Alberta writers' organizations) set up a Rural Writers' Review Panel, which would correspond throughout the year and meet at the beginning of each year's AGM to propose specific suggestions to the Plenary Session for the improvement of government and writers' organizations services to rural writers.

Book Reviewing

It is intriguing to note that despite most writers' preoccupation with book reviews (or lack of them) in their local or provincial newspapers, these were ranked by Alberta's booksellers as only 8th successful out of the 16 most common forms of publicity that sell books. Far ahead were all levels of

radio and television, author autographing sessions, magazines and word of mouth. Nevertheless, when book distribution in both this province and this country is widely acknowledged to be the single most important hindrance to good book sales, they cannot be ignored.

Alberta's provincial newspapers were recently ranked for book review performance by a national survey of newspapers conducted by the Writers' Union of Canada. The Union examined the weekend book pages of 30 Canadian dailies over a six month period (from Sept. 1/87 to February 29/87). The four provincial dailies in Alberta ranked as follows:

Edmonton Journal:	11th
Calgary Herald:	15th
Edmonton Sun:	25th
Calgary Sun:	26th.

Recommendation:

That the writers' organizations of Alberta join with members of the Alberta Publishers' Association to devise effective lobbying tactics to convince Alberta's newspapers -- especially the Edmonton Sun and the Calgary Sun -- to increase the amount of space made available for book-reviewing in their newspapers.

Author Promotion in Alberta

According to the 1983 bookseller survey WITH AN EAR TO THE GROUND, CBC Morningside (radio) is by far the most effective venue for an author to promote his or her book. This is followed by the CBC Journal (television) and the Phil Donahue Show (television). Other national television and radio shows are next, followed by local radio and television shows, and the Merv Griffin Show (television). After that come newspapers and magazines.

Calls to Alberta's various radio and television stations have resulted in the following statistics:

Last year, Alberta's 36 major commercial radio stations conducted some 1,100 author interviews. No record was kept as to how many of these authors were Albertan.

Last year, Alberta's 7 largest commercial television stations hosted 269 author interviews. Again, no records were available as to how many of these authors were Albertan.

Both Edmonton's CBC Radio "AM" and "PM" shows, Calgary's equivalent "The Eye-Opener" and "The Home Stretch", as well as Alberta CBC Radio's "Phone Forum", the "Saturday Morning Show" and the "Sunday Arts Show" interview authors from time to time.

All told, the various Alberta CBC Radio programmes alone provided interview venues for between 75 and 100 authors last year. (No record of an Alberta/Canada breakdown.) Furthermore, Alberta's CBC Radio has broadcast, since 1980, an excellent weekly show entitled ALBERTA ANTHOLOGY (now incorporated into the "Sunday Arts Show"), which is co-sponsored by Alberta Culture & Multiculturalism and showcases the poetry and fiction of Alberta authors. The audience for this show has been pegged at more than 7,500 each time.

ACCESS Radio (CKUA AM & FM) interviews primarily Alberta authors on ARTS ALBERTA on Sundays from 4:30PM - 5:30PM. Last year this show hosted approximately 50 authors.

On the other hand, Alberta's CBC-TV conducts no author interviews at all.

From these statistics, it is clear that the one weak link in the chain is Alberta's local CBC TV, which conducts no author interviews.

Recommendation:

That Alberta's writers' organizations and members of the APA join forces in lobbying the management of CBC TV in Alberta, to encourage the creation of a weekly television report analogous (for example) to CBC TV Manitoba's very successful weekly evening

roundup of arts news entitled ART BEAT.

Three other suggestions, which relate to book and author promotion. It has been noted that very little national/international promotion of Alberta books has been undertaken on a formal scale. It has further been noted that book reviewing in Alberta could be improved upon. A recommendation that addresses both those issues envisions the creation of a provincial quarterly magazine of the arts in Alberta -- a journal similar to the very excellent and successful BORDER CROSSINGS ("a quarterly magazine of the arts in Manitoba") which reviews, promotes, encourages, criticizes and tracks the arts in Manitoba. BORDER CROSSINGS contains first-rate material, is fat, glossy, sells expensive advertising, is thereby able to afford high quality reproductions, and functions as a splendid promotional tool for that province. Such a magazine could be distributed throughout the province, throughout Canada and internationally. It could be handed around by Alberta's trade missions and by Alberta authors travelling abroad. It would be a prestigious showcase of the arts in this province.

A second suggestion would envision the creation of an Alberta-oriented book-news tabloid like the remarkable B.C. BOOKWORLD. The latter, which covers books and literary events of interest to B.C. libraries, bookstores, authors and general reading audiences, eschews the usual book reviews in favour of

upbeat, wide-ranging reportage, aiming at a "non-elitist approach, reaching beyond the literary aristocracy to include everyone who reads books" (editorial). Its virtually instant success has been nothing less than astonishing. A large circulation (40,000), an inexpensive, newsprint format and consequently low advertising rates have encouraged a large number of B.C.'s publishers to advertise in it -- which may well make it self-sustaining in the very near future.

A third suggestion addresses author promotion tours, and depends for its rationale on a hard and realistic look at the effectiveness of such tours. Let's face it: some authors seem born for television exposure, others have to struggle to accomodate themselves to it. An author who is incapable of delivering a good interview on either radio or television hurts both himself and his fellow writers. A few inept performers in sequence will often result in a sharp reduction of available exposure time for all authors on a disappointed host's show.

We need some sort of modest but effective training programme, workshop, seminar, course -- a setting in which an author uncomfortable or unfamiliar with the interviewing experience can learn and practise the basics. There are plenty of people in Alberta who could conduct such a workshop -- at writers' meetings, for example, or annual general meetings. They could be sponsored by AFLA, the Film & Literary Arts Branch, or

some other organization or agency. It might even be possible to set up such a course as part of a provincial or federal job-training programme.

(Late-breaking news has it that the C.W.A. (Celebration of Women in the Arts) will be offering workshops on radio & T.V. interviews in late January or early February of 1989. This may constitute the first step in the establishing of such a training programme.)

Recommendation:

That Alberta's arts organizations meet with representatives of the province's various cultural foundations, Alberta Culture & Multiculturalism, and any other interested organizations or individuals to discuss the possible creation of:

a) an (official?) arts magazine for the province, to act as a high-quality critical and promotional showcase for the arts in Alberta; and/or

b) an inexpensive, high-circulation book-news tabloid, both to interconnect all the divergent elements of Alberta's book industry, as well as to act as a wide-ranging promotional venue for Alberta books throughout the province.

Recommendation:

That representatives of Alberta's writers' organizations meet with representatives of AFLA and the Film & Literary Arts Branch to discuss the possible creation of a training venue to help authors improve their delivery of radio and television interviews.

And lastly: from a reading of Tom Best's WITH AN EAR TO THE GROUND (a prairie booksellers' survey), it is evident (by self-confession) that most bookstores throughout Alberta have an appalling track-record when it comes to having books on hand to synchronize with the publicity tours of travelling authors.

Regardless whether this is the fault of the bookstores (not ordering early enough) or the publishers (not fulfilling quickly enough), the fact remains that if no books are in the stores, the author's promotion tour is effectively wasted. Once again it seems that authors can't expect to simply worry about writing their manuscripts; they must needs worry about their publisher's or bookseller's responsibilities as well. But fair or not, the author must be sure to pester both parties to ensure that the necessary press releases and orders have been sent and received, and probably should not agree to a promotion tour if reliable

assurances to this effect have not been received.

Because otherwise, the underlying implication once again is that an author's time is of little value, and can be cheerfully wasted on the off chance that someone might be prepared to wait six weeks for his or her book if the interview went well. One wonders whether a publisher or a bookseller would agree to chase around the countryside for as little reason as that.

Alberta Authors & Computers

Alberta authors have taken to computers/word processors (as one writer commented) "like PCB's to water". They love them (72%), they own them in droves (90%), and most have already owned/been using them for two-four years. A third of them, in fact, have already been using them for five-seven years. We have no hard data to go on, but informed estimates would suggest that such numbers make Alberta writers, as a group, veritable pioneers in the use of computers and word processors for professional writing.

It is furthermore interesting that women own and use these machines even more than men -- though the margin is admittedly slim. Not surprisingly, the most widely used/owned computers are IBM clones and Apples (Kaypro runs a distant third). Less

predictably, dotmatrix printers aren't as much in the majority as one might have assumed -- 54% vs. 46% for daisywheel. Apple printers are most widely used (20%), followed by Roland/Panasonic (11%) and Epson (10%).

For word processing software, the most widely used programme is WORDPERFECT (25%), followed by WORDSTAR (19%) and MICROSOFT WORD (18%). The remaining 62% are all over the map.

Sixty-nine percent (69%) felt the computer has made their first-draft writing (composing) easier. Ninety-six percent (96%) reported that it had made editing subsequent drafts easier. Seventy-three percent (73%) felt it had increased their production in terms of quantity, and fifty-seven (57%) said it had also improved the quality of their work. Fifty-six percent (56%) composed directly into the computer; a further twenty percent (20%) did so occasionally.

Only thirty-two percent (32%) had been asked by their publisher(s) to deliver their manuscript(s) on disk. Of those, only six percent (6%) reported having been paid for it. Sixty-eight percent (68%) had never been asked to deliver their manuscript on disk -- which seems to tell us that a lot of publishers in Canada are still working on a fairly antiquated system...

SUPPORT SERVICES/PROGRAMMES/AWARDS IN ALBERTA

SUPPORT AGENCIES

(For a brief history of the emergence and development of Alberta's government service agencies and programmes for both Culture in general and the Literary Arts in particular, please refer to Part Two of this report.)

While government support for the Literary Arts seems rarely to have been overly spontaneous and/or particularly generous at any government level during Canada's history -- and this obtains in Alberta as well -- the government of Alberta can nevertheless pride itself in having acquitted itself more honorably than most other provincial governments in Canada in this respect -- sometimes more honorably than all other provincial governments in Canada.

While its track record and its annual decisions since 1971 have been strongly challenged on certain particularities, by sectors and members of the arts community who disagreed with specific budget or policy decisions, its overall record shows its attentions to the Cultural Sector to have been praiseworthy and in certain instances even enlightened. Alberta's Jubilee

Auditoria, its ten-volume million-book Western Canadian Literature For Youth series, its Canadian Encyclopedia and its various Foundations in support of the Arts are just a few of the accomplishments that could not have succeeded without the direct assistance of the Alberta government.

An examination of the history of its department for the literary arts, the Film & Literary Arts Branch of Alberta Culture & Multiculturalism, provides similarly laudable evidence of both initiative and ingenuity in parlaying a modest budget into an impressive array of services and programmes. Over 40 respondents to the WORD FOR WORD questionnaire made a point of praising the Branch for the help and encouragement they had received over the years.

Thus the Branch, and by extension the Alberta government, can take considerable credit and pride in having played a very significant role in the remarkable flowering of Alberta's literary community and its accomplishments since the early seventies. An estimated 65 writers now make a fulltime living from their writing in this province. Over 800 active freelance writers call Alberta home. They have produced almost 1,600 titles to date, winning some 86 provincial, national and international awards in the process.

Such provincial support has been critical to the development of Alberta's writing community. Federal support to individual writers, ie. through the Canada Council, has traditionally been available only to writers with proven and significant publishing track records, and the Canada-wide competition has always been fierce. Over the past decade, only about 1-3 Alberta authors per year have received support through this system. When the Explorations Programme was created, it added another half dozen or so minor grants. In 1985, a high-yield year, this amounted to a combined total of approximately \$60,000 in grants to Alberta writers.

The 1985 Film & Literary Arts budget, by comparison, pumped more than twice that much into Alberta's writing economy. In doing so, it paid particular attention to Alberta's novice and intermediate writers, who had been left largely in the cold as far as federal assistance went.

When the Alberta Foundation For The Literary Arts came on stream in 1985, with an additional \$275,000 in lottery proceeds for Alberta writers and writers' organizations, the numbers representing government support for Alberta's writing industry began looking very good. And they have continued to look this way, though they have masked the fact that these increases have been gained, in effect, at the expense of the grant and programme budget of the Film & Literary Arts Branch, which has been in

sharp decline since 1984. This decline has in fact been part and parcel of the more general budgetary decline for the entire Alberta Culture & Multiculturalism Department.

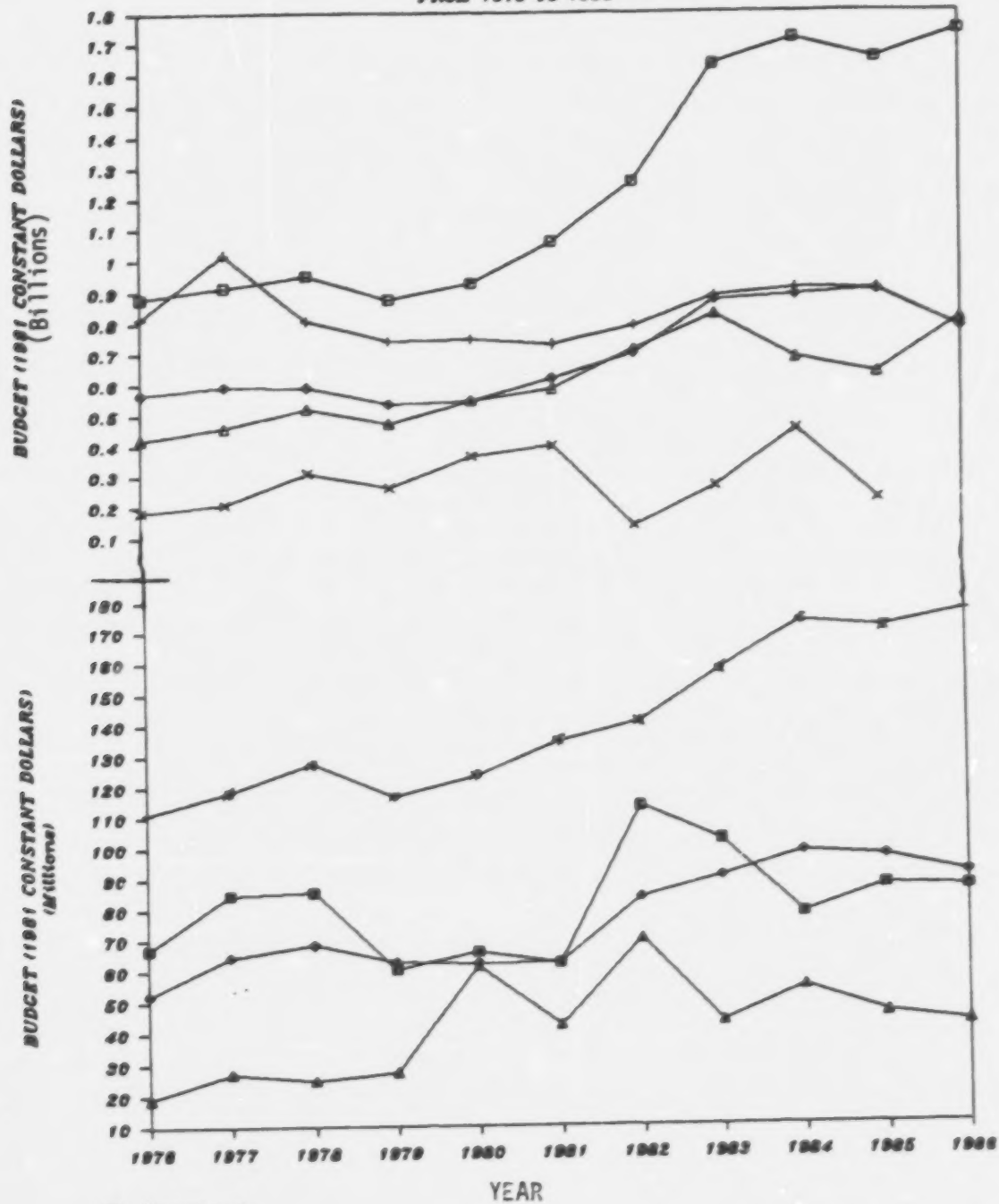
Even a brief scan of the government's various budgets, converted to constant dollars, tells the tale. Around 1984 Alberta's economic downturn caught up with government spending. The budgets of Hospitals, Education, Housing, the Solicitor and Attorney Generals departments, Recreation & Parks and Culture & Multiculturalism all took a dive.

Some recovered within a year or two. Many had recovered by 1987 or by their 1988 projections. But Alberta Culture & Multiculturalism, and in particular its Film & Literary Arts Branch, is still diving. The Cultural Development Budget, in constant dollars, has shrunk back to its 1981 level.

This might not be so serious if the Department was large, fat or both. But it isn't. It's one of the smallest departments in the government, and if there was any fat to be pared, it was pared to the bone in 1984. And the Film & Literary Arts Branch is the most underfinanced Branch within Culture & Multiculturalism. Even the Usher Report shook its head over this in 1980. In the past four years what has been chopped away, in relentless chunks, is not fat but muscle: programming, grants to individuals, and literary promotion.

ALBERTA GOVT. DEPT. BUDGETS

FROM 1976 TO 1986



- Hospitals
- + Education
- ◇ Social Services
- △ Transportation
- X Housing
- Recreation & Parks
- * Solicitor General
- ◆ Attorney General
- ▲ Culture & Multiculturalism

(182A)

In a branch as small as the Film & Literary Arts, which in 1984 had a budget of \$635,000, the following two years' cuts followed by another two years of no increases whatsoever (which in fact constitutes a cut of over 4% for inflation alone) and no end in sight, have been devastating. If the statistics don't always appear to show this, it's because the government has also been using the branch since 1984 to contribute some \$600,000 to Hurtig's Canadian Encyclopedia over a four year period, and \$120,000 per year to the National Screen Institute -- but these are earmarked funds that are passed through the branch like an accountant's sleight of hand. They give a false impression of health while the branch's regular programmes wither year after year.

For example: INDIVIDUAL ASSISTANCE TO WRITERS

Film & Literary Arts
(1981 constant dollars)

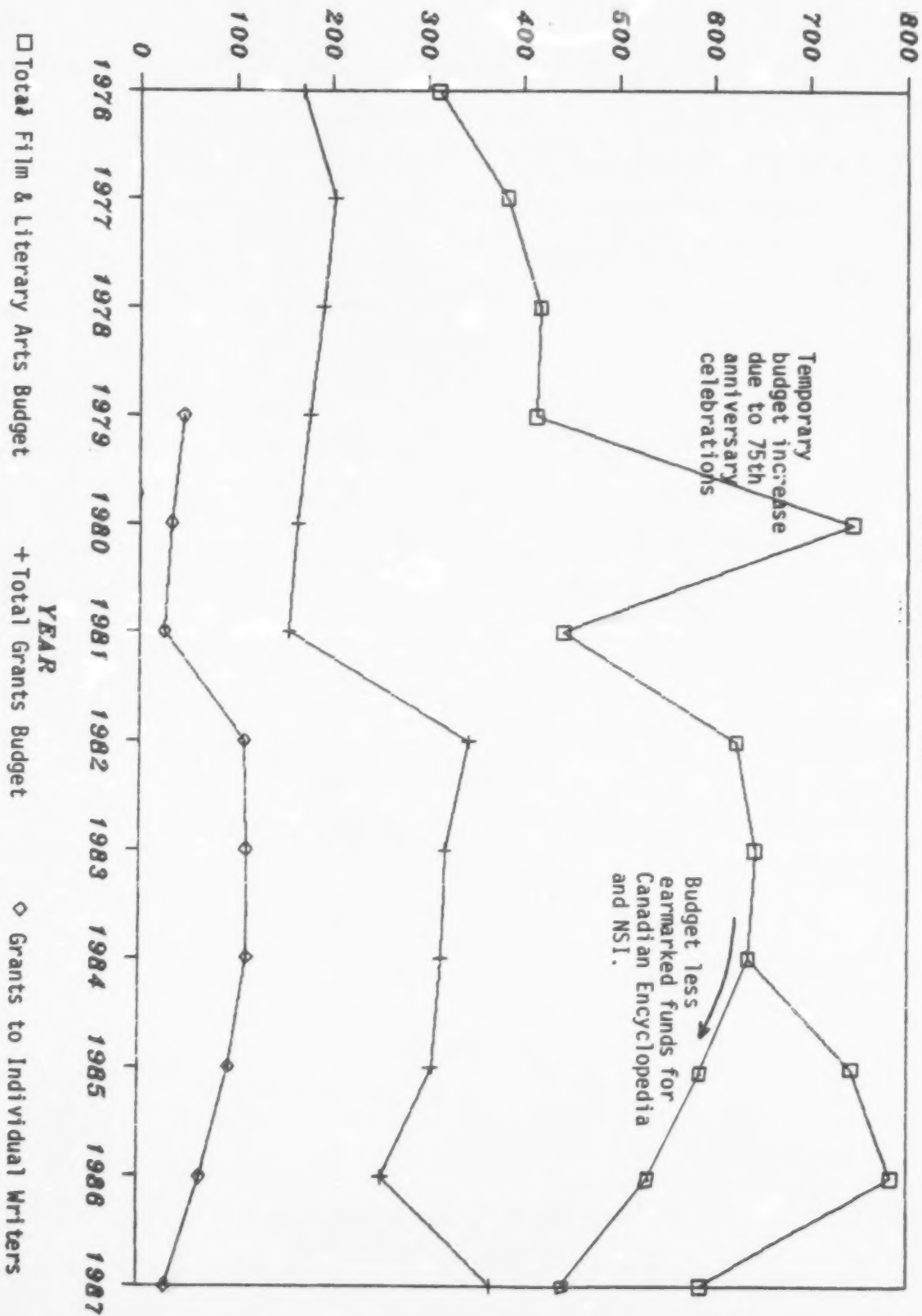
1978: \$47,361	1981: \$26,710	1984: \$99,094
1979: \$46,267	1982: \$110,740	1985: \$94,103
1980: \$41,469	1983: \$107,935	1986: \$61,401
		1987: \$40,900

(Both the size and the number of grants to individual writers have by now shrunk back to their pre-1978 level.)

FILM & LITERARY ARTS BUDGET COMPARISON

FROM 1976 TO 1987

BUDGET (1981 CONSTANT DOLLARS)
(Thousands)



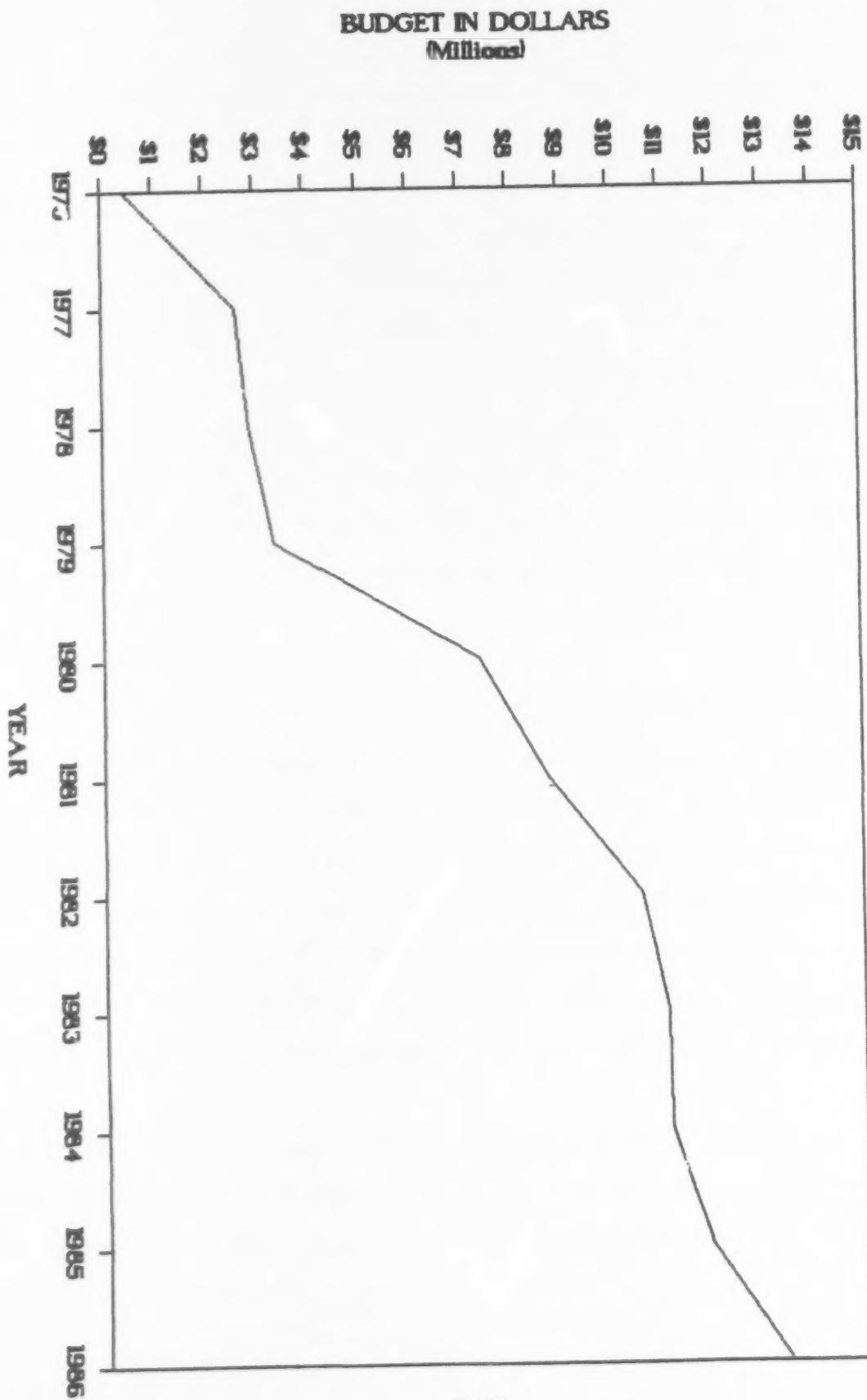
Not to put too fine a point on it, if the Literary Arts have traditionally been kept in the position of "poor cousin" within the government's Cultural Development sector, this imbalance has become even more emphasized since the cutbacks of 1984. A glance at comparative budgets within Culture & Multiculturalism is instructive here. While the Literary Arts have been "taking it on the jaw", branches like Library Services or the Division of Historical Resources seem to have been living protected lives, their budgets growing steadily at the expense of the practising arts. The government's attempt to balance its budget by 1990 is undoubtedly a laudable thing, but such an attempt should surely be applied more even-handedly.

Meanwhile, the budget of the Alberta Foundation for the Literary Arts has grown steadily -- to one million dollars in 1986, plus a further \$325,000 for writers/publishers/organizations for 1988/89. To enable it to spend all these funds, AFLA will be widening its scope to include junior writers -- thus further overlapping jurisdictions with the Film and Literary Arts Branch. For Alberta's writers it poses the question: what future purpose does the government have in mind for its own Literary Branch?

In the absence of a clear government explanation, the writing community in Alberta has pondered this question for the past four years with a good deal of apprehension, puzzlement and

LIBRARY SERVICES BUDGET

(1976-1986)



suspicion. Rumours and counter-rumours have abounded. Seen from the outside, there seems to have been a good deal of unnecessary secrecy and ambiguity.

The answer would appear to be largely budget-based. The government is dedicated to the proposition of a balanced budget by 1990. It is unwilling to spend any more General Revenue dollars than necessary on Culture while the province's lottery coffers, which Albertans by and large don't want drawn into General Revenue, are overflowing. The government's solution appears to be the transfer of most of its grant-giving responsibilities to the province's cultural foundations, which have direct access to those lottery funds. Meanwhile the government can downsize its own departments in keeping with its budget-balancing plans, without incurring a net reduction in its subsidies to the Arts.

Where the Alberta Foundation for the Literary Arts' function will be entirely grant-focussed, the Film & Literary Arts Branch will be concentrating on service: consultative, informational, educational. Its field staff and its office consultants will focus on promoting Alberta writers and literature, sponsoring and supporting workshops and courses, assisting authors with technical/contractual/copyright advice and information. Its by now miniscule grants budget will be used primarily as an emergency fund, accessible at any time (rather than at 3 pre-set deadlines like AFLA) to contribute toward authors' research or

travel needs of a more incidental nature. (AFLA's present "transitional grant" will thus be discontinued.) Such Branch help will be available to all Alberta writers, whether novice, intermediate or senior.

Given the government's budget-balancing plans, this sounds rational enough -- provided, of course, that Albertans never stop buying lottery tickets. To become as dependent on lottery funds for its cultural programmes as Alberta's government appears willing to become is not without its attendant dangers. But that is a debate extending considerably beyond the purview of this report.

The above notwithstanding, it would nevertheless seem that for reasons of fairness alone (ie. the apparently inequitable distribution of budget cuts within Alberta Culture & Multiculturalism), not to mention its increasingly desperate need for financial First Aid, that the government restore at least a reasonable portion of the Film & Literary Arts Branch's badly mauled budget.

Recommendation:

That the true discretionary amount of the Film & Literary Arts Branch budget be restored to at least its 1983 or 1984 level.

THE ALBERTA FOUNDATION FOR THE LITERARY ARTS

An examination of both its budget and its past performance shows this Foundation to have been launched in a well-organized and professional fashion. Its credibility within Alberta's writing community is to date excellent. Only a few of its granting decisions have raised some eyebrows, and these appear to have been largely the result of the usual startup uncertainties plus the unusual decision to use its Board of Directors as its jury. Administratively, it appears to have been operated in an extremely efficient and cost-effective manner.

In both our questionnaire and in our interviews, many of Alberta's writers expressed their approbation and satisfaction with both the existence of the Foundation and its performance. Concerning the latter, there were only a few negative comments, all of them questioning rather than denouncing. Several writers, for example, noted that in the past year an antiquarian bookseller had received a grant to attend a bookfair in New York, and they questioned whether booksellers should be eligible for AFLA grants. Over half a dozen urged AFLA to spearhead (financially) a move to establish a province-wide system of writer-in-residencies in libraries. This is in fact a growing trend in several other Canadian provinces already (Ontario, Saskatchewan), and AFLA may be ideally suited for such an undertaking, since such applications could be seen as bridging

the writers' and the libraries' shares of AFLA's budget.

One writer suggested that AFLA institute a small number of "Explorations"-type grants -- a modest fund of "risk capital" set aside for projects that are writing-related but possibly interdisciplinary or sufficiently "on the fringe" as to tend to fall between established chairs.

There was a question about the eligibility criteria for magazines -- a writer claimed that while authors applying for a grant to write non-literary works were eligible, magazines not dedicated to literary/cultural subjects were not. Is there a discrepancy here?

One writer pointed out that at least one apparent policy by which AFLA operates (that a current grantholder may not simultaneously be a writer-in-residence) is not contained in AFLA's published GENERAL RULES, and if it's true, should be. If there are (other) unpublished regulations of this kind, they should be circulated throughout the writing community as soon as they are established by the AFLA board.

Request:

That AFLA's Board of Directors consider these AFLA-related questions and queries received by WORD FOR WORD, and convey its

response to Alberta's writing community in due course.

But the major concern expressed by a large number of authors had to do with the composition of AFLA's board and its jurying mechanism.

Jury Systems for the Disbursal of Cultural Grants in Alberta

The question of what constitutes the best and most equitable grant-disbursing mechanism for cultural agencies has been studied for many years by many people. Everyone acknowledges that there is no perfect grant-disbursing mechanism. I am not aware of a single study, however, that did not come to the conclusion that on balance, the system that has proven most just, most equitable and least prone to the appearance, fact or temptation of nepotism or political interference is the jury-by-peers. Most provincial cultural agencies and arts councils have come to use it, as does the Canada Council.

Alberta no longer does. Its Film & Literary Arts Branch, which established such a system in 1982, hasn't been able to afford it since 1985. (Its staff currently consult a single outside writer/expert on formerly juried decisions.) AFLA uses its Board for this purpose -- a dubious method, since the majority of this Board isn't likely to have the expertise in

either publishing or writing (or, possibly, library affairs) to make the best informed decisions about the grant applications submitted to it. Furthermore, since directors' terms of office last several years, it means the same people are judging projects year after year. Anyone whose work does not happen to strike a particular Board as worthy, might have to wait quite some time before a "second opinion" becomes available.

Recommendation:

That the Board of Directors of the Alberta Foundation for the Literary Arts seriously consider instituting a system of jury-by-peers to adjudicate its grant applications; and

That the Film & Literary Arts Branch give a very high priority to re-instituting such a system as soon as its budget permits.

Representation on AFLA's Board of Directors

The recent controversy over the government's apparent reluctance to appoint a sufficient/representative number of writers to AFLA's Board is a problem in itself, but it seems also indicative of a much larger issue: the administrative relationship between the Alberta government and its various

cultural agencies.

I did not find the opportunity to compare notes with members of the other Arts sectors in Alberta, but as I familiarized myself with the ways in which the Alberta government deals with its agencies in the literary arts, it became very clear to me that government ministers and administrators exert a great deal of influence on these agencies -- far more than is the case (for example) in Saskatchewan, Manitoba, Ontario, Nova Scotia and Quebec.

A primary example of this is the issue of "earmarked funds". Ever since the establishment of AFLA, its funds from the lottery have increasingly been earmarked. Since last year, in fact, all of AFLA's new money has been earmarked. The government, in other words, decides in advance how much will be given to which sectors of the Arts, so that the foundation's directors can only decide how to disburse those funds within guidelines set to conform to the government's political agenda. Within the government's own cultural departments as well, I found plenty of evidence of top-down administrative and budgetary directives that struck me as going well beyond the country's norm -- bypassing in this way the very expertise for which the directors and managers of these agencies or departments were hired or appointed, and reducing them, in some cases, to virtual functionaries.

In short, the length of the arm -- the operating distance -- between the government and its cultural agencies seems to be steadily shortening.

This is generally considered an unhealthy development. History has demonstrated again and again that the end results of such incursions have never justified the attempt -- especially in the area of Culture. When cultural decisions are made increasingly for purely political reasons, the quality of those decisions, and the results of them, are virtually guaranteed to cause everyone both political and cultural grief.

The "Legalities"

It bears underlining here that legalities are not the issue. In the recent debate over the "arms-length" relationship between AFLA and the government, there was a great deal of legal hairsplitting over the precise terms of the act determining the relationship between the Alberta government and this foundation. This amounts, I believe, to a red herring. Since governments tend generally to constitute the highest level of authority short of the courts, most of what they do is always technically legal. It may, nevertheless, be ill-advised, and contrary to the accumulated wisdom of years of more objective contemplation of the issue.

Every single noteworthy commission or task force in Canada since 1951 that ever considered the question has affirmed the principle that the healthiest relationship between a government and its cultural agencies or foundations is an arms-length one. It's there in the Massey Report. It's in the Dumont Report. It's a central tenet of the Applebaum-Hebert (Federal Cultural Policy Review Committee) Report. It's even acknowledged by Alberta's own 1980 Usher Report. (And most of these reports were written by non-artists.)

Recommendation:

That the Alberta government make its appointments to the Board of Directors of AFLA such that at least three members of that Board are practising writers.

That legalities notwithstanding, the government of Alberta affirm the spirit and practise of an arms-length administrative and policy-setting relationship with its cultural foundations.

It should be stressed, if this is not already evident, that none of these recommendations is proposed in the spirit of confrontation or accusation. Quite the contrary. They are proposed to protect the future integrity and harmony of what has so far been one of the more remarkable success stories in the

annals of provincial government support for, and relations to the Arts. However, the state of such relations is never static. Communities grow and change, and their outlook matures. What may still be working today may not work as successfully tomorrow. It only makes sense to plan ahead.

One final recommendation. A considerable number of screenwriters and film-makers have complained to WORD FOR WORD that their art has become something of a wild card within the cultural envelope. Funds for the various aspects of their art seem to be scattered all over the map, and their most clearly defined "host agency" (ie. Film & Literary Arts) is so strapped for money that it can only spend the laughable amount of \$65,000 on grants and programmes for this sector. Also, film production is so expensive that the amalgamation of this artistic endeavour with that of book writers and publishers will probably always cause friction and apprehension. Therefore it may ultimately make more sense to establish a separate foundation to serve the needs of Alberta's film/video/television community. Lottery funds and all the already existent film/video/tv support funds would provide the financial basis here, just as with AFLA and Alberta's other cultural foundations.

A recommendation to this effect is contained in the section on Script Writers, Part V.

THE WRITERS' GUILD OF ALBERTA

The WGA was formed in 1980 after a meeting of 179 Alberta writers in Calgary. Since then it has more than tripled its membership, and currently enjoys an extremely high level of support within the writing community of Alberta. Sixty-six percent (144) of the WORD FOR WORD questionnaire respondents expressed unqualified approval for its performance and goals. Twelve percent (28) had complaints. These have been incorporated into the following list, which contains the suggestions for changes or improvements requested by both yeasayers and naysayers via the questionnaire. (The number in brackets after each suggestion represents the total number of writers who made it, or a suggestion very much like it.)

- 1) More promotion of Alberta writing (12)
- 2) More professional development sessions (10)
- 3) Lobby for more writer representation on AFLA Board (9)
- 4) A wider range of grants or benefits (dental, pension, etc.) (8)
- 5) More funds for Film & Literary Arts Branch (7)
- 6) An arms-length Arts Council (7)
- 7) More book reviews/author interviews in Alberta's media (7)
- 8) More efforts on behalf of professional writers (7)
- 9) Higher magazine/radio/government fees for writers (6)

- 10) Lobby for more assistance/training for screenwriters (6)
- 11) More money for more school readings (5)
- 12) More efforts on behalf of novice writers (5)
- 13) More writer-in-residencies in Alberta's libraries (5)
- 14) Alberta needs another top-rank literary magazine (5)
- 15) Alberta needs another literary publishing house (5)
- 16) Lobby for more Creative Writing in school curricula (5)
- 17) More national/international exchanges (4)
- 18) A mentor programme for novice writers (3)
- 19) Recognize and support self-publishing (3)
- 20) Incentives to encourage Alta publishers to publish more commercial fiction, mysteries, thrillers, sci-fi, etc. (2)
- 21) A literary magazine for Alberta youth (1)

WGA Membership Policy

The WGA has a wide-open membership policy, which means that both published and unpublished writers may join. While such a policy traditionally generates some friction between novice and professional writers as they vie for the organization's attention, the experiences of similar organizations throughout the rest of Canada have shown repeatedly that this policy is nevertheless the most productive and effective way to go.

Writers' organizations limited strictly to published professional writers already exist at the national level, and to

merely parallel them at the provincial level would not only constitute pointless duplication, but would leave novice writers without a ready introduction to their published colleagues' knowledge and experience.

Furthermore, and especially at the provincial level, strength comes from numbers in many senses of the term. Beginning writers need the encouragement and protection of a wide-ranging writing community. Published writers must make room for, and acknowledge the upcoming generations of literary colleagues. Economies of scale apply, enabling a large organization to assist its members in more diverse ways. Political strength also comes from large numbers.

The WGA provides its members with a wide range of services, including a newsletter, manuscript reading services, a good selection of workshops, retreats, and an eventful 3-day annual general convention. It also administers a number of provincial literary prizes, and operates as a political lobby on behalf of Alberta's writing community.

Writing Retreats, Summer Schools of Writing, Etc.

Most provincial writers' organizations provide their members with a variety of annual writers' retreats and a summer writing

school, the latter constituting the high point and the most intense level of the organization's annual instructional offerings. The very excellent Writing Programme at the Fort San Summer School of the Arts in Saskatchewan may serve as an example.

The WGA too, has expended a good deal of effort on such plans, but as yet the results have been mixed. A number of "guided retreats" (in which senior writers and/or editors are made available during 4 and 10-day periods) were scheduled for Strawberry Creek in 1987, and the three that went ahead were extremely successful. However, 2 short-term (3-4 days) retreats had to be cancelled for lack of sufficient registration. There is currently a good deal of brainstorming going on to unpuzzle why these retreats went undersold, and exactly what combination of time/place/promotion will avoid such problems in the future.

Complicating the issue is the fact of the year-round retreat programme at the Banff Centre's Leighton Colony, which has proven very attractive to Alberta's senior writers (the Colony's programme is restricted to senior writers). This has undoubtedly siphoned off some potential registrants for the WGA's retreats.

With respect to a summer school, there is also much exploring of ideas and options going on. However here too, the

existence of the summer Writing School at the Banff School of Fine Arts complicates matters. This very fine school is in session from April 25 to June 10, and currently features in-depth assistance at the intermediate levels. (The recent deletion of its novice level has resulted in increased demand on Red Deer and Lakeland colleges in this category.) These 6-week sessions are much longer than the more typical 2-week SSA Writing Programme sessions, and they can only accommodate 22 writers drawn from all over North America. However, successful applicants receive full scholarships to this school, which is an incentive no writers' guilds have been able to match.

In short, the various Banff programmes are not outright substitutes for the WGA's retreats or potential summer school, yet at the same time definitely narrow the WGA's options. Greater specialization (such as retreats with daycare facilities), or affiliation with one or more of the province's colleges, or even with other guilds, may be the answer. A wider variety of session lengths might be another.

Without doubt, the extending of WGA programming through cooperative ventures will in any case become increasingly important in the years to come, and the prairie provinces are an ideal locus for such cooperation. Already, all writers' guilds in the west exchange observers at their AGMs, and many programme ideas are offered and exchanged. An annual or bi-annual western

Canadian writing conference has been suggested to crown these efforts. A side-benefit of such a conference could easily be a series of planning meetings by representatives of the various hosts/guilds/colleges, etc., to synchronize future plans and avoid overlaps.

A cooperative venture worth singling out might involve cooperation between the WGA and Saskatchewan's SWG on a bi-provincial summer school of the arts. Saskatchewan has for years conducted the highly successful Fort San Summer School of the Arts near Fort Qu'Appelle, but the location of this school has of late been placed in doubt by the Saskatchewan government's reluctance to pay the increasing maintenance costs of its physical plant. Perhaps some cooperation between the provinces here might provide solutions for both communities.

No specific recommendations are attached concerning these various scenarios, since all are being explored already and would appear to be in good hands.

WriteBank

As reported earlier in this study, the WGA has been working to assemble a database of up-to-date writing-related information and statistics -- the sort of information bank that will track cultural developments and maintain economic and political

information, both for WGA workshops on specific issues as well as for studies such as WORD FOR WORD. This seems an excellent and very practical idea, and should be encouraged at all levels.

Recommendation:

That both AFLA and the Film & Literary Arts Branch, each according to its financial abilities, contribute funds and, where appropriate, data toward the development and maintenance of the WGA's information database "WriteBank".

The Writing Programme at the Banff School of Fine Arts

This school and the writing programme associated with it represents a curious phenomenon in Alberta. It's located in the province, but because of its international focus seems not to be of it. It receives a lot of Alberta government and corporate money but comparatively few Alberta writers have used it. People either love it or hate it; it's difficult to find anyone with a neutral opinion about it. It was for this reason that a question regarding its writing programme was included in the questionnaire.

Only 16 respondents reported having attended the school. Five had negative things to say about the Free-Fall methodology that was used there. Three more disliked it for unexplained reasons. Eight found the experience good to excellent. Three reported having applied and having been turned down. Four found it too "Toronto-oriented". Twelve said they were interested but had found the cost prohibitive. Six said they hadn't yet had a chance to apply, but were inclined to do so in the future.

Clearly, the Writing School at Banff would do well to augment its promotional efforts among Alberta writers, whose information about the school is at least partially out of date. The 22 successful applicants who attend the summer sessions are all granted full scholarships. The Free-Fall method is no longer being used at the school. Its faculty has "rotated" considerably over the past two years. Canadian novelist Adele Wiseman now heads up the programme.

ALBERTA SERVICES FOR THE NOVICE WRITER

It would not be overstating the case to suggest that, by and large, novice writers in Alberta are among the best-served writers in Canada. They enjoy an extraordinary range of courses, workshops, seminars and lectures. There are plenty of competitions to enter and awards to be won. A fair number of modest grants were available to them from the Film & Literary Arts Branch until recently, when its budget began to disintegrate. (AFLA will be adding grants in the junior category for its 1989 competitions.) For rural authors, funds were available from the Film & Literary Arts Branch to pay for the "importation" of workshops on request, though this too has been severely diminished.

The deterioration of the Film & Literary Arts programming has, in fact, hurt primarily the rural novice writer. As can be seen from the following lists -- particularly the lists of writing courses -- residents of Edmonton and Calgary will continue to be well served. But for the rural writer, many of the items on the following Film & Literary Arts list might better be described as wishful thinking than reality.

AC&M: Film & Literary Arts Branch

-- a wide variety of workshops, seminars and courses, co-sponsored with a variety of host groups. For example:

a) a correspondence creative writing programme (WRITE ON TARGET) co-sponsored with Lakeland College.

b) a 13-part series on fiction writing, currently in development, co-sponsored with Lakeland College and ACCESS Network TV.

-- All Alberta Writers' Workshop: an annual weekend conference;

-- a variety of writing grants for novices, up to \$3,000.00;

-- a variety of competitions for novice writers;

-- a series of gratis self-help publications, including:

BEST CHANCE MARKETS,

STUDENT MARKETS AND COMPETITIONS

HOW ARTHUR HAILEY WRITES A BESTSELLER

MANUSCRIPT RIGHTS

FORMAT FOR SCREENPLAYS/TELEPLAYS

HOW TO SUBMIT A BOOK-LENGTH MANUSCRIPT

HOW TO SUBMIT A MSS. TO A MAGAZINE

ON SELF-PUBLICATION AND VANITY PRESSES

SUPPLEMENTARY READING LIST (of self-help books)

PHOTOJOURNALISM: HERE'S HOW

POETRY MARKETS AND COMPETITIONS

HELP WITH THE WRITTEN WORD (a grammar)

-- consultative services on request; and

- Film & Literary Arts Bulletin, with writing news, markets, updates, etc.

Canadian Authors' Association (Edmonton & Calgary)

(Calgary branch now re-organized as the Calgary Authors' League)

- monthly meetings featuring workshops;
- periodic blue-pencil cafes;
- community support/talks/entertainment.

Writers' Guild of Alberta

- manuscript reading service;
- newsletter, with writing news, updates, markets, etc.;
- guided and non-guided retreats;
- various self-help publications, a members' directory, etc.;
- annual event-filled AGM;
- political support where needed;
- a variety of awards and prizes;
- various educational workshops, seminars, conferences;
- community support;
- resource centre/modest meeting space available.

Alexandra Writers' Centre (Calgary)

- a variety of writing courses for the novice writer;
- periodic anthology of members' works;
- a calendar of educational and entertainment events;
- group meetings for support and advice;
- bi-monthly newsletter;
- resource centre available to members.

Other Writers' Organizations

- a long list of writers' organizations in many towns and small cities throughout Alberta, including (but not limited to) Airdrie, Athabasca, Banff, Brooks, Camrose, Cardston, Drumheller, Grande Prairie, Killam, Lac La Biche, Lethbridge, Medicine Hat, Okotoks, Red Deer, Taber, Vegreville, etc.

Alberta Book Fair Society

- sponsors the annual Alberta Book Fair, which displays books, hosts readings and offers novice writers a blue-pencil cafe.

WRITING COURSES FOR NOVICE WRITERS

Note: The following list is not exhaustive, and by no means permanent. It is, however, a good indication of what was recently, and is often, available from some of the province's educational institutions.

CREDIT COURSES:

Alberta's three universities offer credit Creative Writing courses, scholarships for Creative Writing, and Writer-in-Residence programmes. The University of Calgary and the University of Alberta in Edmonton also offer advanced degrees (MA) in Creative Writing.

NON-CREDIT COURSES:

University of Alberta, Dept. of Extension

- Speculative Fiction Writing;
- Words Into Print
- Writing For Children & Adolescents;
- Fiction Writing;
- Creative Writing Workshop;
- Non-Fiction Freelance Writing;
- Business Correspondence;

- Writing Skills;
- Writing Effective Reports;
- Magazine Article Writing;
- Writing For University.

University of Calgary. Continuing Education

- Playwrighting;
- Creative Writing (evening) I & II;
- Introduction to Journalism;
- Getting Your Writing Published;
- Magazine Feature Writing;
- Basic Grammar & Punctuation;
- Daytime Creative Writing I & II.

Calgary Board of Education: Adult Further Education

- Write To The Point;
- Creative Writing I;
- Have Fun Writing Bedtime Stories;
- Writing Finesse;
- Creative Writing: Getting Started;
- Effective Writing;
- Spelling & Grammar.

Edmonton Public School: Continuing Education

- Creative Writing: Adult Fiction;
- Creative Writing: Adult Non-Fiction;
- Creative Writing: Children's Literature;
- Creative Writing: Poetry.

Grant MacEwan Community College

- Writing For The Entertainment Media;
- Fundamentals of Writing;
- Non-Fiction Writing for the Freelance Market.

Lakeland College - Vermilion Campus

- Writers, Here's How.

Lakeland College - Cold Lake Campus

- Writing For Publication;
- Fiction: Intro. to Writing Short Stories (correspondence)
- Non-Fiction: Intro. to Writing for Magazines (correspondence)
- Science Fiction & Fantasy;
- Illustrating Children's Books;
- Creative Writing for Teens;
- Children's Theatre for Children.

- Writing Fiction for Children (Intermediate) (under development)
- Effective Writing: A college-level credit grammar & rhetoric course (under development)
- A week-long Summer Creative Writing Workshop (includes a variety of courses)
- Lakeland College will also be hosting the first truly rural, bi-provincial Writer-in-Residence, from Jan.- June of 1989. Such a writer will be available to all northeast Alberta and northwest Saskatchewan.

Lakeland College - Fort Kent Campus

- Right Brain Write.

Red Deer College

- various summer courses/workshops in poetry & prose.

Mount Royal College: Continuing Education

- Creative Writing, Levels I & II;
- Just Write For Young People;
- The Story Behind the News.

ALBERTA SERVICES FOR THE PROFESSIONAL WRITER

Film & Literary Arts Branch

-- funding for writers at this level has been severely curtailed due to budget restraints. The occasional small grant for completion of a short-term project, the application for which can't wait for an APLA deadline, has been managed once or twice, but basically the cupboard is bare. However, the Branch does provide income for Alberta writers who have the ability to conduct workshops, through its educational programmes. Some 30 writers have benefited in this way to date.

-- a variety of competitions for the professional writer.

-- playwrighting workshops are handled by the Performing Arts Branch.

Alberta Foundation For The Literary Arts

-- a full menu of grants for intermediate & senior writers to assist in the writing of many (but not all) genres. Includes grants for literary readings, research, writer-in-residencies, travel, etc.

Writers' Organizations

Intermediate and senior writers are eligible for membership in the following provincial and national organizations:

- A.C.T.R.A.
- Writers' Guild of Alberta
- Canadian Authors' Association
- Alberta Playwrights' Network
- League of Canadian Poets (Alberta branch)
- Periodical Writers Association of Canada (Alberta branch)
- Playwrights' Union of Canada
- Writers' Union of Canada
- Literary Translators' Association of Canada
- Association des Ecrivains Canadiens
- Union des Ecrivains Quebecois

Writing Courses, Workshops, Training Opportunities

- Banff School of Fine Arts Writing School: "Writing Plus"
(poetry, short & long fiction -- intermediate level)
- Banff School of Fine Arts Screenwriters' Workshop (senior)
- Banff School of Fine Arts Playwrights' Colony (senior)
- Banff Centre's Leighton Colony (retreat) (senior)
- National Screen Institute-Canada (screenwriting) (senior)

- University of Alberta (Extension) Advanced Speculative Fiction
 - University of Calgary (Cont.Ed.) Advanced Journalism/Magazine
- also: Creative Writing II: An Intermediate Course for Women

GRANTS, AWARDS, PRIZES, COMPETITIONS

ALBERTA CULTURE & MULTICULTURALISM: Film & Literary Arts

Before the considerable changes which are about to occur in the Film & Literary Arts Branch's programmes, and which have already been described elsewhere in this report, grants were available through this agency to writers who have been resident in Alberta for 12 of the preceding 18 months, according to the following criteria:

Novice Writers: - up to \$3,000.

Advanced, or Intermediate Writers (with 1 book published):

- up to \$10,000.

Senior Writers (with 3 books published):

- up to \$15,000.

Awards are also available from these competitions:

New Alberta Fiction Competition: winner receives prize of \$2,500 plus a possible publishing contract and \$1,500 advance against royalties from Doubleday Canada, plus a possible film option of

\$1,500 from Allarcom Limited.

Alberta Writing For Youth Competition: winner receives \$2,000 plus possible publishing contract and \$1,000 advance against royalties from Doubleday Publishing, plus a possible film option of \$1,500 from Allarcom Limited.

Alberta Non-Fiction Award: winner receives \$2000.

Alberta Culture & Multiculturalism Poetry Award: winner receives \$1000.

Alberta Television Drama Competition: top three winners receive \$1,250, \$1,000 and \$750 respectively, plus 6 top scripts receive extensive workshop and possible production action. Co-sponsored by ACCESS Network, Allarcom Limited, the CBC and the National Screen Institute of Canada.

Alberta Radio Drama Competition: top three winners receive \$700, \$500 and \$300 respectively, and pre-production workshop action. A CBC production will follow for scripts deemed of sufficient quality. Co-sponsored by CBC Radio, Edmonton.

ALBERTA FOUNDATION FOR THE LITERARY ARTS

This foundation was established in 1984 and receives funding from the Western Canada Lottery Foundation. The Foundation gives grants for specific literary projects, paying for, or reimbursing:

- personal living expenses
- operating expenses of organizations
- salaries for staff
- equipment rental charges
- travel expenses
- speaker fees
- conference subsidies
- editorial & production costs
- other relevant expenses

Entry Levels for writers:

- Senior Writing Grant: up to \$25,000
- Intermediate Writer Grant: up to \$11,000
- Junior Writer Grant: to be announced

Also:

- Reading grants: host organizations must apply for these grants, which are then paid to authors for the delivery of public literary readings. Maximum fee: \$240 per day.
- Writer-in-Residence Grants: applied for by host organizations and paid to writers who meet the foundation's intermediate writer criteria (except Alberta residency). Maximum fee: \$10,000.
- Special Projects Grants: a grab-bag category, covering any worthwhile project related to the literary arts in Alberta.
- Transitional Grants: for eligible applicants who can demonstrate to the satisfaction of the Board that they cannot

wait for the next funding deadline -- this grant will probably be phased out as the Film & Literary Arts Branch takes over this function.

THE CANADA COUNCIL

The Canada Council was created by Parliament in 1957 to promote and foster the arts in Canada. It is headed by a 21-member board appointed by the government and it operates within the Canada Council Act.

Its programmes of assistance to writers are based on a central commitment to culturally significant writing in Canada (ie. poetry, drama, fiction, children's fiction and non-fiction).

General Eligibility Criteria:

Writers of fiction, poetry, drama or children's literature who have either already published or have a signed contract for one book with a professional publishing house. Playwrights must have had one play professionally published or produced. Writers of non-fiction must have published at least one book or have signed a contract with a professional publishing house for one.

Translation Grants

Titles that are eligible under the Canada Council's publishing programme are also eligible for translation grants. The author

and the translator must be Canadian. The programme is designed to encourage a greater exchange between Canada's French-language and English-language communities. A grant is based on the number of words translated and is paid in its entirety to the translator, but through the publishing house.

Promotion Tours for Canadian Authors

This programme is designed to give greater public exposure to Canadian books and magazines through promotion tours undertaken by their authors, illustrators and magazine editors within Canada. The grant is a contribution to actual travel expenses or living expenses, up to \$60 per day for a maximum of 15 days. An author is eligible if his/her publisher is in the Council's block grant or project grant program.

National Book Festival

The National Book Festival is a national promotion of Canadian authors, their books and magazines, held in late spring each year.

Festival events are organized locally by communities, local or provincial governments, schools, libraries, bookstores and associations, and are paid for in part by the Canada Council. Events typically include book displays and book fairs, author visits/readings to schools, libraries, literary contests, etc.

Arts Grant "A": provides free time for established writers to write new works. The grant is worth up to \$32,000 for a period of four to twelve months in Canada or abroad.

Arts Grant "B": designed to provide free time for writers to write new works. The grant is worth up to \$14,000 for a period of four to twelve months in Canada or abroad.

Grants in Non-Fiction Writing: are intended to provide free time to allow writers to produce new work. The grant is worth up to \$15,000 for 12 months and the writer can live in Canada or abroad.

Project Grants: are intended to defray a writer's living expenses, project costs and travel costs for a very specific project. Grants are worth up to \$4000. Extra travel costs may be reimbursed up to \$2,800. Tenure: up to 12 months, in Canada or abroad.

Public Readings by Canadian Writers in Canada:

This programme allows art galleries, community centres, libraries and post-secondary educational institutions in Canada to invite Canadian authors of fiction, poetry, drama, children's literature and non-fiction to give public readings from their works.

Elementary or secondary schools are not eligible to apply. The Canada Council pays a reading honorarium of \$200 to the author per reading, plus travel.

Public Readings by Canadian Writers in the U.S.:

Same as above, but the host organization must pay a hosting fee of \$75 per reading.

Writer-in-Residence Programme:

This programme enables the appointment of writers-in-residence at Canadian post-secondary educational institutions or other public organizations. It is limited to eligible writers who have made a significant contribution to their field over a number of years and are still active in their profession. The position normally lasts for a year, and no other teaching duties are permitted.

Short-Term residencies are also available, allowing writers to spend from four to ten days in a community, performing readings, workshops, manuscript evaluation sessions, etc.

Canada-Scotland Writers-in-Residence Exchange:

This exchange of Canadian and Scottish writers enables Canadian writers to apply for a position as Writer-in-Residence in Edinburgh every second year, from October to June. There are no teaching duties but writers are expected to give lectures and readings.

The Scottish Arts Council pays the Canadian writers a stipend of about \$16,000, and provides accommodation and travel within Scotland. The Canada Council pays the return airfare for the Canadian writer.

Literary Prizes:

The Canada Council presents, annually, the Governor General's Literary Awards, and Translation Prizes. It also presents the Canada-Australia Award, the Canada-Switzerland Literary Prize and the Canada-Italy Literary Prize.

SECRETARY OF STATE

Government of Canada Canadian Studies Writing Awards:

Five awards up to \$10,000 are made annually and are tenable over two years. The awards are to enable authors to do the research and writing necessary to prepare a textbook manuscript.

SOCIAL SCIENCES AND HUMANITIES RESEARCH COUNCIL

Publication of scholarly manuscripts is assisted through funds made available to the Canadian Federation for the Humanities and the Social Science Federation of Canada.

LIST OF RECOMMENDATIONS

Recommendation:

That in view of the apparent disinclination of most Alberta publishing houses to publish the work of Alberta's writers of literary fiction (and poetry), AFLA's policy of modest financial contributions toward the publishing/promotion efforts of other western publishers on behalf of Alberta's writers be maintained and indeed augmented.

Recommendation:

a) That the WGA strike a committee comprised of educational writers to assemble a listing of WGA writers' areas of expertise/experience, and --

b) that this committee lobby and woo representatives of Alberta's educational publishers and various government departments known as educational markets, to apprise them of these "resources" and to act in an enabling capacity to bring writers and employers together.

Recommendation:

That the APN conduct a brief study to determine with proven facts and numbers the true state of affairs with respect to the publishing of Canadian plays, and --

If this study determines that the publishing of Canadian (and in particular Alberta) plays is indeed in a significant and chronic decline, that the APN consider lobbying AFLA to offer special incentives to Alberta publishers to undertake the publishing of more plays by Alberta playwrights.

Recommendation:

a) That the various responsible writers' organizations in Alberta (WGA, PU, ATN, etc.) join together with the directors of Alberta theatres to draw up a set of guidelines for improved playwright-in-residence conditions; and

b) that the aforementioned writers' organizations negotiate with AFLA, Alberta Culture & Multiculturalism and The Canada Council's Performing Arts (Theatre) Section to convince them to tie their financial assistance for playwrights-in-residence to contracts or agreements insisting on the observance of such guidelines.

Recommendation:

a) That the Film and Literary Arts Branch seek association with local representatives of Communications Canada (formerly D.O.C.), the National Film Board and the various university film departments to set up more adequate training and production opportunities for Alberta's novice screenwriters, as well as potential producers and directors; and

b) that the government of Alberta enter into negotiations with the federal government on an ERDA agreement that will secure support monies for script development in tandem with production incentives to further encourage film production in Alberta; and

c) that the government of Alberta establish a separate Film & Video Arts Foundation, to support, promote and contribute to the development of the film/video arts in Alberta.

Recommendation:

That the WGA consider setting up a series of radio workshops and training sessions for its members, using local freelance radio broadcasters or local radio producers as the teaching/talent pool.

Recommendation:

That the WGA and PWAC Alberta join together to lobby the Alberta government to pay private industry rates for freelance government work.

Recommendation:

That representatives of AFLA, the Film & Literary Arts Branch and Alberta's literary and cultural periodicals come together to re-examine and coordinate their support programmes for Alberta's literary and cultural magazines (which might also include a review of eligibility criteria), with a view to expanding (and possibly earmarking) subsidies for writers' fees, and maybe also production and editorial costs.

Recommendation:

That the Young Alberta Book Festival Society set up a meeting with all interested cultural stakeholders in its programme -- ie. WGA, teachers, funding representatives, etc. -- to explore ways to make this hugely successful programme even more responsive to the needs of both its participants and its recipients.

Recommendation:

That representatives of the various writers' organizations of Alberta join with representatives of the hosting organizations to brainstorm new ideas to enliven Alberta's adult literary readings programmes.

Recommendation:

a) That the various writers' groups in Alberta, and in particular the WGA, strike a Contract Committee to thoroughly inform itself of the practises and traditions of the Alberta publishing industry; and

b) having acquired this information, and using the standard book contract of the Writers' Union of Canada as a starting point, join with representatives of Alberta's publishers to negotiate a realistic made-for-Alberta standard publishing contract, which the writers' organizations will then endorse and insist upon; and

c) that Alberta's writers' organizations, and particularly the WGA, then conduct appropriate workshops throughout the province to thoroughly apprise their memberships of the details of this contract; and

d) that Alberta's writers' organizations commit themselves to support and back their members to whatever degree and in whatever manner they deem practical to encourage their members to negotiate this contract with their publishers; and

e) that the various Alberta playwrights' organizations consider a similar approach in their contractual relationships with theatres.

Recommendation:

That the WGA (and other Alberta writers' organizations) look into the possibility of setting up a pro-active reading series, that would bring and promote an ever-changing list of Alberta writers to the attention of Alberta's host organizations.

Recommendation:

That representatives of Alberta's various hosting and enabling organizations, as well as the WGA, join forces to lobby the government and its various responsible agencies for a significant increase in funds to finance a sharply increased programme of literary readings by Alberta's authors in Alberta's schools.

Recommendation:

That, in view of the fact that reading fees have not changed significantly in almost a decade, the WGA lobby AFLA, Alberta Culture and the Canada Council to increase reading fees to \$300 per reading.

Recommendation:

a) That Alberta's writers' organizations, particularly the WGA, consider appending to the "contract workshops" described above, or offering them separately, sessions on "Income Tax Hints For Writers", with care taken to ensure that experts are used who truly and thoroughly understand the Income Tax Act as it pertains to artists; and

b) that a summary of the contents of this workshop be set to paper and circulated among Alberta's writers in pamphlet or circular form.

Recommendation:

a) That Alberta's writers' organizations and the Alberta Publishers' Association make greater efforts at a dialogue amongst themselves, by informing themselves more extensively about each other's realities and problems in Alberta. This might

be done by inviting representatives of the Alberta Publishers' Association to speak at the occasional WGA organization function, or including a workshop on "Publisher's Operations" at an AGM or similar event. Conversely, the APA might invite a WGA representative to similar functions. Accurate facts are everyone's best defense.

Recommendation:

a) That Alberta's writers' organizations invite a literary agent to speak to Alberta's authors at various functions (such as AGM's), to inform these writers more fully of the responsibilities, opportunities and realities involved in acquiring and working with a literary agent in Alberta; and

b) if sufficient need and interest is expressed, various initiatives be explored to encourage more literary agents to set up operations in Alberta.

Recommendation:

That Alberta's trade missions be charged with the inclusion of Alberta books on their agendas, and that Alberta agencies abroad (such as Alberta House in London, England) include the showcasing of Alberta books in their promotional programmes.

Recommendation:

That representatives of Alberta's local writers' organizations meet with the WGA's executive at the next WGA Annual General Meeting -- this on the assumption that most local writers' organizations probably have at least one WGA member within their own memberships, thus keeping travel costs to a minimum -- to discuss a gradual or eventual rationalization of their overlapping programmes and functions.

Recommendation:

That the writers' organizations of Alberta, or the WGA itself, look into the possibility of establishing a "writers' house" in Edmonton and/or Calgary.

Recommendation:

That the WGA (and preferably other Alberta writers' organizations) set up a Rural Writers' Review Panel, which would correspond throughout the year and meet at the beginning of each year's AGM to propose specific suggestions to the Plenary Session for the improvement of government and writers' organizations services to rural writers.

Recommendation:

That the writers' organizations of Alberta join with members of the Alberta Publishers' Association to devise effective lobbying tactics to convince Alberta's newspapers -- especially the Edmonton Sun and the Calgary Sun -- to increase the amount of space made available for book-reviewing in their newspapers.

Recommendation:

That Alberta's writers' organizations and members of the APA join forces in lobbying the management of CBC TV in Alberta, to encourage the creation of a weekly television report analgous (for example) to CBC TV Manitoba's very successful weekly evening roundup of arts news entitled ART BEAT.

Recommendation:

That Alberta's arts organizations meet with representatives of the province's various cultural foundations, Alberta Culture & Multiculturalism, and any other interested organizations or individuals to discuss the possible creation of:

a) an (official?) arts magazine for the province, to act as a high-quality critical and promotional showcase for the arts in Alberta; and/or

b) an inexpensive, high-circulation book-news tabloid, both to interconnect all the divergent elements of Alberta's book industry as well as to act as a wide-ranging promotional venue for Alberta books throughout the province.

Recommendation:

That the true discretionary amount of the Film & Literary Arts Branch budget be restored to at least its 1983 or 1984 level.

Recommendation:

That representatives of Alberta's writers' organizations meet with representatives of AFLA and the Film & Literary Arts Branch to discuss the possible creation of a training venue to help authors improve their delivery of radio and television interviews.

Recommendation:

That the Board of Directors of the Alberta Foundation for the Literary Arts seriously consider instituting a system of jury-by-peers to adjudicate its grant applications; and

That the Film & Literary Arts Branch give a very high priority to re-instituting such a system as soon as its budget permits.

Recommendation:

That the Alberta government make its appointments to the Board of Directors of AFLA such that at least three members of that Board are practising writers.

That legalities notwithstanding, the government of Alberta affirm the spirit and practise of an arms-length administrative and policy-setting relationship with its cultural foundations.

Recommendation:

That both AFLA and the Film & Literary Arts Branch, each according to its financial abilities, contribute funds toward the development and maintenance of the WGA's information database "WriteBank".

WORD FOR WORD:

**The Business
of Writing
in Alberta**

APPENDIX

A.P. SCHROEDER

(SAMPLE COPY)

**** STRICTLY CONFIDENTIAL ****

**PLEASE RETURN BY
JULY 15**

A BENCHMARK SURVEY OF ALBERTA FREELANCE WRITERS

NOTE: Please do not complete this survey if:

- a) you are as yet unpublished
- b) your writing is limited ENTIRELY to salaried work -ie. newspaper reporter, staff editor, copy editor, etc.

PERSONAL

- 1. Age: Under 30 _____ 30-60 _____ over 60 _____
- 2. Male _____ Female _____
- 3. How many dependents do you support on your income? _____
- 4. Are you a single mother/father with dependents to support? _____
- 5. Number of years spent writing professionally _____
- 6. Do you consider yourself primarily a writer of books _____
newsprint journalism _____ periodical journalism _____
stage-plays _____ film/video scripts _____
other _____

YOUR GENRES/WRITING CATEGORIES: (check as many as are required)

- 7. Books: Fiction _____ Poetry _____ Drama _____ Children's _____
Essays/Criticism _____ Educational (Textbooks) _____
History/Anthropology _____ Business/Reference _____
Nature/Outdoors _____ Philosophy/Religion/Psychology _____
Politics/Economics/Sociology _____
- 8. Scripts: Radio (drama) _____
Radio (documentary) _____

Film/Video/T.V. (drama) _____
Film/Video/T.V. (documentary) _____

Stage _____
- 9. Periodicals/Journalism: Literary _____ Commercial _____
- 10. Other: (please describe) _____

11. No. of books (ie. titles) published in total: _____ In Alberta: _____
Rest of Canada: _____ International: _____
12. No. of articles published in commercial periodicals (approx.) in
total: _____ In Alberta: _____ Rest of Canada: _____ International: _____
13. No. of scripts (stage/film/video) sold/produced in Alberta: _____
Rest of Canada: _____ International: _____

INCOME: For answers to the following questions, please use the appropriate figures from the past 1987 tax year. If these are unavailable, please approximate.)

14. Are you a full-time writer able to make a living entirely from your writing and writing-related (not salaried) activities? _____
15. Total income from all (salaried & freelance) sources? _____
16. Total income from:
a) all forms of writing (but not including writing-related activities) _____
b) grants: AFLA _____ Alberta Culture _____
Canada Council _____ other _____
c) awards _____
17. Total income from writing-related activities (ie. readings, individual lectures, workshops, etc; but not including earnings from teaching if teaching represents regular part-time or full-time employment) _____
18. Total income from regular part-time or full-time salaried work _____

FURTHER INCOME BREAKDOWN

Please indicate your last year's earnings in the following venues, distinguishing between operations based in Alberta and those based out-of-province:

	ALBERTA	OUT OF PROVINCE
19. books(including advances,PLR, royalties, subsidiary rights sales):		
20. periodicals (Commercial):		
21. scripts for television (video):		
22. scripts for film:		
23. scripts for radio:		
24. scripts for the theatre:		
25. commercials,PR, etc:		
26. public readings from your works:		
27. grants/awards/arts scholarships:		
28. other;		

29. Does your past year's income from Alberta sources represent a significant increase over such earnings during the last 5 years? (yes/no) _____

30. Do you: a) teach full-time at school or university? _____
 b) teach part-time at a school or university? _____
 c) teach the occasional class or workshop? _____

WRITING EXPENSES (In order to determine the sum of your writing expenses, refer to the T2032 form [Statement of Income & Expenses from a Professional Practice] which many writers file with their income tax return. If you do not use that form, here is a list of commonly accepted expenses which writers incur in pursuit of writing income: the value of an office-in-home [percentage of rent or mortgage or house maintenance costs]; automobile expenses [percentage of gas/oil/insurance/depreciation] stationery & supplies; books & periodicals; office machinery/equipment plus its maintenance; postage/telephone/delivery; convention expenses [WGA-AGM]; other travel costs [air/bus/train/cab]; research costs / salaries/consultation expenses; literary agent commissions and so on.)

31. Total writing expenses incurred in pursuit of writing income _____
Of this, how much is represented by all forms of travel? _____

(Despair not! We are now leaving the jungles of finance!)

PUBLIC READINGS OF YOUR WORKS

32. On average, how many readings do you perform per year? _____

33. Of these, how many tend to be:

	ALBERTA	OUT OF PROVINCE
a) in schools or universities:		
b) in other institutions:		

34. Do you still find yourself being asked to perform readings for free? (yes) _____ (no) _____ If yes, how common is such a request? _____

35. Do you occasionally, in a burst of impetuous generosity, conduct a reading for free? _____ How often per year? _____

36. Over the past decade, do you feel that Alberta writing has achieved a significantly heightened profile as measured by:
- a) Alberta teachers' attitudes _____
 - b) Alberta curricular materials _____
 - c) Alberta students' awareness/interest _____
- (use back of sheet for more detailed comments if you wish)
37. Have you noted any significant improvements in the availability of Alberta books in Alberta bookstores: _____ national bookstores: _____
 Alberta libraries: _____ national libraries: _____ (use back of sheet for more detailed comments)
38. Are there any changes/improvements for which you feel Alberta writers' groups should be lobbying?(use overleaf if necessary)

CULTURAL IMPACT

39. In order to help us gauge some of the cultural (as opposed to strictly economic) impact of Alberta writers' work in the province, could you estimate what percentage of a given year's writing time you spend working on:
- a) manuscripts for contracted or guaranteed pay? _____
 - b) manuscripts on spec, for possible future pay? _____
 - c) manuscripts on which the question of money has no direct bearing, ie. where any financial profit is merely a happy accident? _____
40. What percentage of the time you spend on your own writing and writing-related activities do you find it necessary to expend on administering or organizing those activities? (ie. phone calls, correspondence, meetings, handling mss. etc.) _____ %
41. Do you write book reviews, social commentary, literary criticism or similar work for which there is often little or no pay? _____
 If so, how many pieces do you write per year, on average; for pay? _____ no pay? _____
42. How many days per year, on average, do you contribute to the work of writers' or arts organizations, their lobbying efforts, or the like? _____ days per year.

WILD ROSE COUNTRY

43. Do you consider yourself an urban-based or rural-based author? _____
44. Are there any particular impediments to your life as a writer, any difficulties or drawbacks, which you feel to be unique or specific to: a) Alberta? b) where you live in Alberta? (use overleaf if necessary)
45. What have you found to be distinct advantages to living as a writer in: a) Alberta? b) where you live in Alberta? (use overleaf if necessary)
46. Have you ever attended a Banff Centre writing course? _____
Comments?
47. Have you ever attended a workshop sponsored by Alberta Culture & Multiculturalism? Comments?
48. Have you attended other workshops (ie. other than those referred to in #46 & 47) either in Alberta or outside the province? Please describe.
49. To which writers' organizations do you belong?
50. What are your general impressions of the WGA's activities?

COMPUTERS: Do you:

51. feel word processors are such a magnificent invention, they almost rival sex? _____
52. hate them with a passion; wouldn't own one if your life depended on it? _____
53. feel agnostic; you could take them or leave them? _____
54. When did you buy your first computer (if applicable)? _____
55. If you currently own one, would you give us the brand name?
IBM () IBM CLONE () APPLE () KAYPRO () OTHER _____
56. Approximate price of your current computer? _____
57. Brand name of your printer: _____ Dotmatrix? _____
Daisywheel? _____
58. Approximate purchase price of your printer? _____
59. Software: which word processing programme do you use? _____
60. What impact has the computer had on your writing? Do you feel that it's :
a) made first-draft writing (composing) easier? _____
b) made editing/subsequent drafts easier? _____
c) increased your production (quantity)? _____
d) improved your production (quality)? _____
58. Do you compose first-draft directly into the computer? _____
59. Have any of your publishers ever asked you to deliver your manuscript on computer diskette? _____ If so, were you paid for this service? _____

That's it. Many thanks!

SURVEY RESULTS

PERSONAL

1. Under 30 14 30-60 178 over 60 25
2. Male 92 Female 126
3. Dependents 0) 126 1) 31 2) 30 3) 22 4) 5 5) 6 6) 1
4. Single parent Yes 14 No 202
5. Years 1-4 63 5-9 51 10-14 43 15-19 16 20-24 13
25-29 6 30+ 9
6. Books 104 Newspaper journalism 17 Periodical journalism 44
Stage-plays 14 Film/video scripts 32 Other 76

GENRES/WRITING CATEGORIES

7. Books; Fiction 97 Poetry 63 Drama 22 Children's 50
Essays/Criticism 36 Educational 30 History/Anthropology 41
Business/Reference 16 Nature/Outdoors 18
Philosophy/Religion/Psychology 16 Politics/Economics/Sociology 23
 8. Scripts; Radio(drama) 44 Radio(documentary) 37
Film/Video/TV (Drama) 38 (documentary) 47
Stage 31
 9. Periodicals/Journalism; Literary 89 Commercial 100
 10. Other 65
 11. No. of books; total 1-4 91 5-9 10 10-14 4 15-19 1
20-24 1 25+ 1
- Alberta; 1-4 45 5-9 7 10-14 1 15-19 2 20-24 25+
- Canada: 1-4 56 5-9 4 10-14 2 15-19 1 20-24 25+
- International; 1-4 32 5-9 1 10-14 1 15-19 20-24 25+

12. Articles in periodicals; total 1-9 50 10-19 16
20-29 14 30-39 11 40-49 5 50-59 8 60+ 34

Alberta; 1-9 48 10-19 11 20-29 10 30-39 5 40-49 2
50-59 2 60+ 20

Canada; 1-9 49 10-19 11 20-29 17 30-39 4 40-49 1 50-59 2 60+ 13

International; 1-9 41 10-19 5 20-29 4 30-39 4 40-49
50-59 2 60+ 6

13. Scripts;

Alberta 1-4 37 5-9 9 10-14 6 15-19 1 20-24 3 25+ 21

Canada 1-4 15 5-9 4 10-14 3 15-19 20-24 2 25+ 3

International 1-4 10 5-9 10-14 15-19 20-24 25+ 2

Income

14. Yes 46 No 165

15. Total income; 1-999 38 1-4999 12 5-9999 15 10-14999 14
15-19999 8 20-24999 16 25-29999 13
30-34999 13 35-39999 13 40-44999 12
45-49999 6 50-54999 2 55-59999 5
60-64999 4 65-69999 1 70+ 6

16 Total income;

a) 0-999 41 1-4999 38 5-9999 16 10-14999 12 15-19999 10
20-24999 7 25-29999 5 30-34999 5 35-39999 5 40-44999 4
45-49999 3 50-54999 55-59999 60-64999 2 65+ 1

b) AFLA 0-999 3 1-4999 6 5-9999 6 10+ 2
Alta Culture 0-999 3 1-2999 3 3-3999 2
C.C. 0-999 5 1-2999 2 3-4999 2 5-6999 1 7-8999 9000+
Other 0-999 8 1-1999 2 2-2999 1 3-3999 1 4-4999 5000+ 3

c) Awards 0-999 13 1-1999 6 2-2999 2 3-3999 4-4999
5000+ 1

17. Total income from writing related activities;

1-4999 75 5-9999 9 10-14999 7 15-19999 1 20-24999 3
25000+ 2

18. Total income from full or part time salaried work;

1-4999 13 5-9999 16 10-14999 9 15-19999 7 20-24999 11
 25-29999 13 30-34999 8 35-39999 12 40-44999 8 45-49999 2
 50-55999 2 56-60999 3 61-70999 8

FURTHER INCOME BREAKDOWN

19. Books; Alberta 1-999 25 1-4999 9 5-9999 6 10-14999 2
 15-19999 20-24999 25-29999 30-34999
 35-40999

O.O.P. 1-999 28 1-4999 19 5-9999 2 10-14999 2
 15-19999 20-24999 1 25-29999 1 30-34999 3

20. Alberta 1-999 35 1-4999 14 5-9999 4 10-14999 4 15-19999 2
 20-24999 1 25000+ 1

O.O.P. 1-999 21 1-4999 9 5-9999 4 10-14999 15-19999
 20-25999 25000+ 2

21 Alberta 1-999 5 1-4999 6 5-9999 7 10-14999 1 15-19999
 20-24999 2 25000+ 1

O.O.P. 1-999 1-4999 5 5-9999 1 10-14999 15-19999 1
 20-24999 1 25000+ 1

22. Alberta 1-999 4 1-4999 1 5-9999 10-14999 15-19999
 20-24999 1 25000+ 3

O.O.P. 1-999 1-4999 3 5-9999 10-14999 15-19999
 20-24999 25000+

23. Alberta 1-999 16 1-4999 3 5-9999 1 10-14999 15-19999
 20-24999 25000+ 1

O.O.P. 1-999 3 1-4999 6 5-9999 2 10-14999 2 15-19999
 20-24999 1 25000+ 1

24. Alberta 1-999 11 1-4999 2 5-9999 1 10-14999 1 15-19999
 20-24999 25000+ 2

O.O.P. 1-999 1-4999 5-9999 10-14999 15-19999
 20-24999 25000+

25. Alberta 1-999 9 1-4999 3 5-9999 1 10-14999 1 15-19999 1
20-24999 25000+ 1

O.O.P. 1-999 2 1-4999 5 5-9999 10 10-14999 15 15-19999 20
20-24999 25000+ 1

26. Alberta 1-999 33 1-1999 4 2-2999 3 3-3999 1 4-4999 1
5000+ 1

O.O.P. 1-999 19 1-1999 2 2-2999 2 3-3999 1 4-4999 1
5000+ 1

27. Alberta 1-999 14 1-4999 16 5-9999 5 10-14999 3 15-19999 1
20-24999 25000+ 1

O.O.P. 1-999 3 1-4999 3 5-9999 4 10-14999 2 15-19999 1
20-24999 25000+ 1

28. Alberta 1-999 29 1-4999 21 5-9999 3 10-14999 5 15-19999 1
20-24999 1 25000+ 1

O.O.P. 1-999 12 1-4999 4 5-9999 10 10-14999 1 15-19999 1
20-24999 25000+ 1

29. Yes 64 No 127

30. a) 31 b) 28 c) 90

WRITING EXPENSES

31. Total 1-999 42 1-2999 49 3-5999 36 6-8999 16 9-10999 12
11+ 15

Travel 1-999 60 1-1999 28 2-2999 14 3-3999 6 4-4999 1
5000+ 6

PUBLIC READINGS OF YOUR WORK

32. Total 1-4 57 5-9 20 10-14 5 14-19 2 20-24 2 25+ 8

33. a) Alberta 1-4 33 5-9 3 10-14 4 15-19 3 20-24 3 25+ 12
O.O.P. 1-4 14 5-9 4 10-14 2 15-19 20 20-24 25 25+ 1

b) Alberta 1-4 51 5-9 8 10-14 1 15-19 2 20-24 1
O.O.P. 1-4 17 5-9 3 10-14 1 15-19 20 20-24 25

34. Yes 88 No 28 How Common 1-4 16 5-9 6 10-14 1
Quite Common 35 Uncommon 20

35. Yes 77 No 31 How Often 1-4 56 5-9 5 10-14 3
Often 4 Not Often 3

36. a) Yes 88 No 50
b) Yes 52 No 71
c) Yes 79 No 53

37. Alberta bookstores Yes 133 No 36
National bookstores Yes 45 No 88
Alberta libraries Yes 103 No 56
National libraries Yes 24 No 100
Comments separate.

38. Yes 101 No 10 Comments separate.

CULTURAL IMPACT

39. a) 0-20% 24 20-40% 11 40-60% 17 60-80% 23 80-100% 32
b) 0-20% 44 20-40% 25 40-60% 12 60-80% 18 80-100% 39
c) 0-20% 46 20-40% 19 40-60% 15 60-80% 10 80-100% 31

40. 0-20% 99 20-40% 63 40-60% 24 60-80% 3 80-100% 2

41. a) Yes 104 No 90 b) pay; 1-4 27 5-9 12 10+ 14
no pay; 1-4 36 4-9 19 10+ 18

42. 0- 64 1-30 120 30-60 14 3-6 mo. 5 6-9mo 5

WILD ROSE COUNTRY

43. Urban 177 Rural 44

44. Yes 118 No 65 comments separate

45. comments separate

46. Yes 25 No 188 comments separate

47. Yes 84 No 127 Comments separate

48. Yes 79 No 91 Comments separate

49. WGA 169 CAA 55 PWAC 18 ACTRA 37 CANSCAIP 9 Other 71

50. Good 144 Bad 28 Comments separate.

COMPUTERS

51 Yes 157 No 46

52 Yes 5 No 196

53. Yes 38 No 131

54. 1975-77 2 78-80 8 81-83 46 84-86 67 87-88 30

55. IBM 12 IBM Clone 49 APPLE 48 KAYPRO 18 OTHER 37

56. Price under 1000 10 1-1999 37 2-2999 52 3-3999 22 4-4999 19
5000+ 13

57 Brandname; Roland 17 Brother 9 Tandy 8 Apple 30 Qume 6
Epsom 15 Smith Corona 7 Other 55
Dotmatrix 80 Daisywheel 68

58. Price under 1000 67 1-1999 32 2-2999 20 3-3999 7 4-4999 7
5+ 8

59. Software programme WordPerfect 37 Wordstar 29 Microsoft 27
Scripsit 5 Other 48

60. a) Yes 114 No 50 b) Yes 163 No 6
c) Yes 117 No 42 d) Yes 125 No 36

61. Yes 94 No 38 Sometimes 33

62. a) Yes 51 No 109 b) Yes 11 No 36

SURVEY RESULTS:

FEMALE

PERSONAL

1. Under 30 11 30-60 99 over 60 16
3. Dependents 0) 92 1) 13 2) 10 3) 6 4) 5 5) 1 6) 6
4. Single parent Yes 11 No 112
5. Years 1-4 40 5-9 29 10-14 23 15-19 9 20-24 5
25-29 2 30+ 2
6. Books 54 Newsprint journalism 10 periodical journalism 30
stage-plays 8 film/video scripts 22 other 36

GENRES/WRITING CATEGORIES

7. Books; Fiction 62 Poetry 41 Drama 17 Children's 36
Essays/Criticism 21 Educational 18 History/Anthropolgy 18
Business/Reference 7 Nature/Outdoors 10
Philosophy/Religion/Psychology 6 Politics/Economics/Sociology 14
8. Scripts; Radio(drama) 33 Radio(documentary) 23
Film/Video/TV (Drama) 22 (documentary) 30
Stage 11
9. Periodicals/Journalism; Literary 55 Commercial 62
10. Other 42
11. No. of books; total 1-4 48 5-9 5 10-14 1 15-19 1
20-24 1 25+ 1
- Alberta; 1-4 28 5-9 2 10-14 1 15-19 1 20-24 1 25+ 1
- Canada: 1-4 31 5-9 2 10-14 1 15-19 1 20-24 1 25+ 1
- International; 1-4 13 5-9 1 10-14 1 15-19 1 20-24 1 25+ 1

(Female)

12. Articles in periodicals; total 1-9 33 10-19 10 20-29 10
30-39 6 40-49 4 50-59 4 60+ 17

Alberta; 1-9 26 10-19 13 20-29 5 30-39 3 40-49 2
50-59 2 60+ 10

Canada; 1-9 30 10-19 7 20-29 8 30-39 3 40-49 1 50-59 1
60+ 4

International; 1-9 26 10-19 3 20-29 2 30-39 1 40-49
50-59 1 60+ 2

13. Scripts;

Alberta 1-4 26 5-9 5 10-14 5 15-19 20-24 2 25+ 10

Canada 1-4 9 5-9 2 10-14 1 15-19 20-24 25+ 3

International 1-4 8 5-9 10-14 15-19 1 20-24 25+ 2

Income

14. Yes 25 No 96

15. Total income; 1-999 16 1-4999 9 5-9999 9 10-14999 13
15-19999 6 20-24999 11 25-29999 6
30-34999 9 35-39999 10 40-44999 4
45-49999 2 50-54999 1 55-59999 2
60-64999 1 65-69999 70+

16 Total income;

a) 0-999 28 1-4999 22 5-9999 11 10-14999 6 15-19999 5
20-24999 4 25-29999 3 30-34999 3 35-39999 3 40-44999 1
45-49999 1 50-54999 55-59999 60-64999 1 65+

b) AFLA 0-999 2 1-4999 3 5-9999 3 10+ 3
Alta Culture 0-999 2 1-1999 1 2-3000 1
CC 0-999 2 1-2999 1 3-4999 1 5-6999 1 7-9999 10000+
Other 0-999 8 1-1999 1 2-2999 1 3-3999 1 4-4999
5000+

c) Awards 0-999 7 1-1999 5 2-2999 3-3999 1 4-4999
5000+ 1

17. Total income from writing related activities;

1-4999 41 5-9999 3 10-14999 5 15-19999 1 20-24999
25000+

(Female)

18. Total income from full or part time salaried work;

1-4999 10 5-9999 9 10-14999 5 15-19999 5 20-24999 7
25-29999 8 30-34999 6 35-39999 4 40-44999 1 45-49999 2
50-55999 _____ 56-60999 _____ 61-70999 _____

FURTHER INCOME BREAKDOWN

19. Books; Alberta 1-999 13 1-4999 5 5-9999 2 10-14999 _____
15-19999 _____ 20-24999 _____ 25-29999 _____ 30-34999 _____
35-40000 _____

O-O-P 1-999 8 1-4999 9 5-9999 1 10-14999 2
15-19999 _____ 20-24999 _____ 25-29999 _____ 30-34999 2

20. Alberta 1-999 21 1-4999 8 5-9999 2 10-14999 3 15-19999 2
20-24999 1 25000+ 1

O.O.P. 1-999 13 1-4999 3 5-9999 2 10-14999 _____ 15-19999 _____
20-25999 _____ 25000+ _____

21. Alberta 1-999 3 1-4999 5 5-9999 2 10-14999 _____ 15-19999 _____
20-24999 2 25000+ _____

O.O.P. 1-999 1 1-4999 1 5-9999 1 10-14999 _____ 15-19999 1
20-24999 _____ 25000+ _____

22. Alberta 1-999 _____ 1-4999 1 5-9999 _____ 10-14999 1 15-19999 _____
20-24999 _____ 25000+ _____

O.O.P. 1-999 _____ 1-4999 _____ 5-9999 _____ 10-14999 _____ 15-19999 _____
20-24999 _____ 25000+ _____

23. Alberta 1-999 53 1-4999 3 5-9999 3 10-14999 _____ 15-19999 _____
20-24999 _____ 25000+ 2

O.O.P. 1-999 2 1-4999 4 5-9999 2 10-14999 1 15-19999 _____
20-24999 _____ 25000+ _____

24 Alberta 1-999 5 1-4999 2 5-9999 _____ 10-14999 _____ 15-19999 _____
20-24999 _____ 25000+ 1

O.O.P. 1-999 _____ 1-4999 _____ 5-9999 _____ 10-14999 _____ 15-19999 _____
20-24999 _____ 25000+ _____

(Female)

25 Alberta 1-999 4 1-4999 3 5-9999 1 10-14999 1 15-19999 1
20-24999 2 25000+ 2

O.O.P. 1-999 1 1-4999 5 5-9999 1 10-14999 1 15-19999 1
20-24999 2 25000+ 2

26 Alberta 1-999 21 1-1999 2 2-2999 1 3-3999 1 4-4999 1
5000+ 1

O.O.P. 1-999 6 1-1999 2 2-2999 1 3-3999 1 4-4999 1
5000+ 1

27 Alberta 1-999 9 1-4999 11 5-9999 2 10-14999 2 15-19999 1
20-24999 1 25000+ 1

O.O.P. 1-999 1 1-4999 4 5-9999 1 10-14999 1 15-19999 1
20-24999 1 25000+ 1

28 Alberta 1-999 16 1-4999 12 5-9999 2 10-14999 2 15-19999 1
20-24999 1 25000+ 1

O.O.P. 1-999 13 1-4999 3 5-9999 1 10-14999 1 15-19999 1
20-24999 1 25000+ 1

29. Yes 43 No 66

30 a) 11 b) 17 c) 57

WRITING EXPENSES

31. Total 1-999 29 1-2999 25 3-5999 17 6-8999 10 9-10999 8
11+ 7

Travel 1-999 36 1-1999 11 2-2999 7 3-3999 3 4-4999 3
5000+ 1

PUBLIC READINGS OF YOUR WORK

32. Total 1-4 34 5-9 12 10-14 4 14-19 2 20-24 1 25+ 6

33. a) Alberta 1-4 17 5-9 3 10-14 3 15-19 1 20-24 1 25+ 2
O.O.P. 1-4 7 5-9 1 10-14 2 15-19 1 20-24 1 25+ 1

b) Alberta 1-4 31 5-9 2 10-14 1 15-19 1 20-24 1
O.O.P. 1-4 7 5-9 5 10-14 1 15-19 1 20-24 1

(Female)

34. Yes 53 No 9 How Common 1-4 13 5-9 2 10-14
Quite Common 20 Uncommon 10

35. Yes 47 No 13 How Often 1-4 33 5-9 4 10-14 2
Often 3 Not Often 1

36. a) Yes 55 No 21
b) Yes 32 No 31
c) Yes 52 No 21

37. Alberta bookstores Yes 80 No 15
National bookstores Yes 28 No 37
Alberta libraries Yes 62 No 20
National libraries Yes 11 No 31
Comments separate.

38. Yes 57 No 10 Comments separate.

CULTURAL IMPACT

39. a) 0-20% 12 20-40% 9 40-60% 11 60-80% 12 80-100% 18
b) 0-20% 19 20-40% 16 40-60% 8 60-80% 11 80-100% 22
c) 0-20% 26 20-40% 14 40-60% 7 60-80% 8 80-100% 14

40. 0-20% 55 20-40% 40 40-60% 14 60-80% 1 80-100% 1

41. a) Yes 58 No 56 b) pay; 1-4 21 5-9 7 10+ 4
no pay; 1-4 21 4-9 8 10+ 10

42. 0- 27 1-30 72 30-60 8 3-6 mo. 6 6-9mo 2

WILD ROSE COUNTRY

43. Urban 101 Rural 27

44. Yes 67 No 35 comments separate

45. comments separate

(Female)

46. Yes 16 No 107 comments separate
47. Yes 55 No 66 Comments separate
48. Yes 73 No 42 Comments separate
49. WGA 105 CAA 16 PWAC 13 ACTRA 21 CANSCAIP 5 Other 32
50. Good 91 Bad 12 Comments separate.

COMPUTERS

- 51 Yes 93 No 24
- 52 Yes 3 No 61
53. Yes 16 No 48
54. 1975-77 1 78-80 3 81-83 19 84-86 45 87-88 19
55. IBM 7 IBM Clone 30 APPLE 26 KAYPRO 10 OTHER 21
56. Price under 1000 5 1-1999 28 2-2999 28 3-3999 12 4-4999 7
5000+ 5
- 57 Brandname; Roland 9 Brother 5 Tandy 5 Apple 16 Qume 3
Epsom 9 Smith Corona 4 Other 33
Dotmatrix 49 Daisywheel 30
58. Price under 1000 56 1-1999 15 2-2999 5 3-3999 4 4-4999 1
5+ 1
59. Software programme; WordPerfect 24 Wordstar 20 Microsoft 14
Scripsit 2 Other 27
60. a) Yes 58 No 27 b) Yes 94 No 3
c) Yes 65 No 22 d) Yes 72 No 18
61. Yes 54 No 20 Sometimes 25
62. a) Yes 30 No 60 b) Yes 4 No 25

SURVEY RESULTS:

MALE

PERSONAL

1. Under 30 3 30-60 77 over 60 10
3. Dependents 0) 31 1) 17 2) 17 3) 14 4) 5 5) 1 6) 1
4. Single parent Yes 4 No 81
5. Years 1-4 20 5-9 67 10-14 20 15-19 7 20-24 8
25-29 4 30+ 8
6. Books 43 Newsprint journalism 9 periodical journalism 15
stage-plays 6 film/video scripts 12 other 31

GENRES/WRITING CATEGORIES

7. Books; Fiction 34 Poetry 24 Drama 5 Children's 13
Essays/Criticism 13 Educational 12 History/Anthropolgy 21
Business/Reference 9 Nature/Outdoors 8
Philosophy/Religion/Psychology 8 Politics/Economics/Sociology 12
8. Scripts; Radio(drama) 12 Radio(documentary) 14
Film/Video/TV (drama) 12 (documentary) 18
Stage 8
9. Periodicals/Journalism; Literary 34 Commercial 34
10. Other 20
11. No. of books; total 1-4 44 5-9 6 10-14 3 15-19 1
20-24 2 25+ 1
- Alberta; 1-4 27 5-9 3 10-14 2 15-19 1 20-24 25+
- Canada: 1-4 24 5-9 2 10-14 2 15-19 2 20-24 25+
- International; 1-4 18 5-9 10-14 15-19 20-24 25+ 25+

(Male)

12. Articles in periodicals;

total 1-9 19 10-19 3 20-29 7 30-39 5 40-49 1 50-59 2
60+ 18

Alberta; 1-9 21 10-19 4 20-29 5 30-39 1 40-49
50-59 60+ 11

Canada; 1-9 18 10-19 5 20-29 5 30-39 1 40-49 50-59 1
60+ 9

International; 1-9 11 10-19 2 20-29 2 30-39 2 40-49
50-59 3 60+ 4

13. Scripts;

Alberta 1-4 12 5-9 3 10-14 2 15-19 1 20-24 1 25+ 11

Canada 1-4 7 5-9 2 10-14 2 15-19 20-24 2 25+

International 1-4 3 5-9 10-14 15-19 20-24 25+

Income

14. Yes 23 No 66

15. Total income; 1-999 14 1-4999 2 5-9999 4 10-14999 4
15-19999 2 20-24999 6 25-29999 6
30-34999 5 35-39999 3 40-44999 10
45-49999 5 50-54999 1 55-59999 3
60-64999 3 65-69999 1 70+ 6

16 a) 0-999 15 1-4999 13 5-9999 5 10-14999 7 15-19999 3
20-24999 4 25-29999 2 30-34999 5 35-39999 1
40-44999 3 45-49999 2 50-54999 55-59999
60-64999 65+ 1

b) AFLA 0-999 1 1-4999 3 5-9999 3 10+
Alta Culture 0-999 1 1-1999 2-3000 1
CC 0-999 3 1-2999 3-4999 1 5-6999 7-9999 10000+
Other 0-999 1 1-1999 1 2-2999 3-3999 4-4999
5000+ 1

c) Awards 0-999 6 1-1999 1 2-2999 1 3-3999 4-4999
5000+

17. Total income from writing related activities;

1-4999 33 5-9999 5 10-14999 2 15-19999 20-24999 2
25000+ 1

(Male)

18. Total income from full or part time salaried work;

1-4999 3 5-9999 6 10-14999 4 15-19999 1 20-24999 3
25-29999 4 30-34999 2 35-39999 8 40-44999 7 45-49999 1
50-55999 2 56-60999 2 61-70000 9

FURTHER INCOME BREAKDOWN

19. Books; Alberta 1-999 15 1-4999 2 5-9999 2 10-14999 2
15-19999 20-24999 25-29999 30-34999
35-40000

O.O.P. 1-999 21 1-4999 9 5-9999 2 10-14999
15-19999 20-24999 1 25-29999 1 30-34000 1

20. Alberta 1-999 18 1-4999 4 5-9999 10-14999 1 15-19999
20-24999 1 25000+ 1

O.O.P. 1-999 11 1-4999 4 5-9999 2 10-14999 15-19999
20-25999 25000+ 2

21. Alberta 1-999 2 1-4999 1 5-9999 2 10-14999 1 15-19999
20-24999 25000+ 2

O.O.P. 1-999 1-4999 2 5-9999 1 10-14999 15-19999
20-24999 25000+

22. Alberta 1-999 1 1-4999 5-9999 10-14999 15-19999
20-24999 25000+ 1

O.O.P. 1-999 1-4999 1 5-9999 2 10-14999 15-19999
20-24999 25000+

23. Alberta 1-999 3 1-4999 5-9999 1 10-14999 15-19999
20-24999 25000+ 2

O.O.P. 1-999 3 1-4999 1 5-9999 1 10-14999 1 15-19999
20-24999 25000+

24. Alberta 1-999 1 1-4999 5-9999 10-14999 15-19999
20-24999 25000+

O.O.P. 1-999 1-4999 5-9999 10-14999 15-19999
20-24999 25000+

(Male)

25 Alberta. 1-999 5 1-4999 5-9999 1 10-14999 1 15-19999
20-24999 25000+ 1

O.O.P. 1-999 1 1-4999 5-9999 10-14999 15-19999
20-24999 25000+

26 Alberta. 1-999 13 1-1999 2 2-2999 2 3-3999 4-4999 1
5000+

O.O.P. 1-999 11 1-1999 1 2-2999 3-3999 4-4999
5000+

27 Alberta. 1-999 7 1-4999 4 5-9999 3 10-14999 15-19999
20-24000- 25000+

O.O.P. 1-999 3 1-4999 5-9999 1 10-14999 1 15-19999
20-24999 25000+

28 Alberta. 1-999 9 1-4999 8 5-9999 1 10-14999 1 15-19999
20-24999 25000+

O.O.P. 1-999 2 1-4999 4 5-9999 10-14999 1 15-19999
20-24999 25000+

29. Yes 23 No 58

30 a) 20 b) 13 c) 33

WRITING EXPENSES

31. Total 1-999 17 1-2999 17 3-5999 21 6-8999 5 9-10999 4
11+ 10

Travel 1-999 23 1-1999 15 2-2999 7 3-3999 4 4-4999 2
5000+ 3

PUBLIC READINGS OF YOUR WORK

32. Total 1-4 22 5-9 11 10-14 2 14-19 20-24 1 25+ 5

33. a) Alberta 1-4 16 5-9 1 10-14 1 15-19 2 20-24 1 25+ 2
O.O.P. 1-4 7 5-9 2 10-14 15-19 20-24 25+

b) Alberta 1-4 18 5-9 4 10-14 1 15-19 1 20-24
O.O.P. 1-4 10 5-9 10-14 15-19 20-24

(Male)

34. Yes 35 No 10 How Common 1-4 9 5-9 10-14
Quite Common 12 Uncommon 10

35. Yes 32 No 12 How Often 1-4 25 5-9 1 10-14 1
Often 1 Not Often 1

36. a) Yes 33 No 22
b) Yes 19 No 32
c) Yes 27 No 25

37. Alberta bookstores Yes 52 No 19
National bookstores Yes 17 No 38
Alberta libraries Yes 43 No 18
National libraries Yes 13 No 29
Comments separate.

38. Yes 39 No 1 Comments separate.

CULTURAL IMPACT

39. a) 0-20% 8 20-40% 4 40-60% 7 60-80% 10 80-100% 18
b) 0-20% 20 20-40% 11 40-60% 6 60-80% 5 80-100% 15
c) 0-20% 11 20-40% 8 40-60% 6 60-80% 2 80-100% 13

40. 0-20% 41 20-40% 27 40-60% 8 60-80% 1 80-100% 2

41. a) Yes 46 No 35 b) pay; 1-4 14 5-9 6 10+ 9
no pay; 1-4 13 4-9 11 10+ 7

42. 0 29 1-30 46 30-60 6 3-6 mo. 1 6-9mo 1

WILD ROSE COUNTRY

43. Urban 77 Rural 16

44. Yes 48 No 28 comments separate

45. Comments separate

(Male)

46. Yes 8 No 80 comments separate
47. Yes 26 No 61 Comments separate
48. Yes 37 No 49 Comments separate
49. WGA 63 CAA 9 PWAC 6 ACTRA 16 CANSCAIP 1 Other 34
50. Good 55 Bad 13 Comments separate.

COMPUTERS

51. Yes 60 No 25
52. Yes 2 No 67
53. Yes 18 No 52
54. 1975-77 1 78-80 5 81-83 28 84-86 23 87-88 11
55. IBM 5 IBM Clone 21 APPLE 23 KAYPRO 9 OTHER 10
56. Price under 1000 7 1-1999 18 2-2999 22 3-3999 8 4-4999 7
5000+ 5
57 Brandname; Roland 8 Brother 3 Tandy 2 Apple 14 Qume 3
Epsom 7 Smith Corona 3 Other 25
Dotmatrix 41 Daisywheel 22
58. Price under 1000 40 1-1999 14 2-2999 2 3-3999 4-4999
5+
59. Software programme WordPerfect 15 Wordstar 10 Microsoft 13
Scripsit 4 Other 22
60. a) Yes 55 No 17 b) Yes 71 No 2
c) Yes 51 No 19 d) Yes 53 No 18
61. Yes 42 No 15 Sometimes 13
62. a) Yes 20 No 45 b) Yes 6 No 12

SURVEY RESULTS:
ACCUMULATED TOTALS

- #7 Total amount of people who write books. - 171
- #8a Total amount of people who write for radio. - 76
- #8b Total amount of people who write for film/video/T.V. - 65
- #9 Total amount of people who wrote for commercial periodicals. - 100
- #10 Total amount of people who write for various other markets. - 36

Other markets include; Educational - 5
Translations - 2
Government Publications - 8
Corporate Communications - 4
News (paper & broadcast) - 4
Book reviews - 2
Brochures & Manuals - 4
Editing 2
Ads, Marketing - 2

<u>QUESTION #</u>	<u># OF REPLIES</u>	<u>TOTAL</u>	<u>AVERAGE</u>
11a Books total.	111	432	3.9
11b Alberta	57	174	3
11c Canada	66	189	2.8
11d International	33	71	2.1
12a Articles total	136	18,663	137.2
12b Alberta	101	12,696	125.7
12c Canada	91	4,561	50
12d International	61	1,104	18
13a Scripts Alberta	71	2,618	36.8
13b Canada	27	519	19.2
13c International	13	126	9.7
15 Total income from all sources.	175	\$4,271,817	\$24,410.38

<u>QUESTION #</u>	<u># OF REPLIES</u>	<u>TOTAL</u>	<u>AVERAGE</u>
16a Total income from all forms of writing.	153	\$1,532,689	\$10,017.57
16b AFLA grants	18	\$96,560	\$5,364.44
16c Alberta Culture grants	9	\$22,050	\$2,450.00
16d Canada Council grants	11	\$18,850	\$1,713.63
16e Other	14	\$30,800	\$2,200
16f Awards	23	\$28,014	\$1,218
17 Total income from writing related activites.	88	\$317,576	\$3,608.81
18 Total income from salaried work.	110	\$2,871,238	\$26,102.16
Income from:			
19a Books Alberta	42	\$86,263	\$2,060.14
19b Out of province	58	\$262,691	\$4,529.15
20a Periodicals Alberta	58	\$293,934	\$5,067.82
20b Out of province	46	\$147,699	\$3,210.84
21a T.V. scripts Alberta	23	\$168,182	\$7,312.26
21b Out of province	9	\$47,140	\$5,237.77
22a Film scripts Alberta	5	\$69,075	\$13,185
22b Out of province	3	\$16,479	\$5,493
23a Radio scripts Alberta	28	\$156,327	\$5,583.10
23b Out of province	17	\$63,729	\$3,748.76
24a Theatre scripts Alberta	11	\$10,025	\$911.36
24b Out of province			

<u>QUESTION #</u>	<u># OF REPLIES</u>	<u>TOTAL</u>	<u>AVERAGE</u>
25a Commercials, PR, etc.	19	\$159,505	\$8,395
25b Out of province	2	\$300	\$150
26a Readings Alberta	43	\$127,948	\$2,975.53
26b Out of province	24	\$16,973	\$707.20
27a Grants etc. Alberta	37	\$113,799	\$3,075.64
27b Out of province	13	\$58,531	\$4,502.38
28a Other Alberta	54	\$130,868	\$2,423.48
28b Out of province	22	\$30,280	\$1,376.36
31a Total writing expenses	189	\$837,864	\$4,433.14
31b Travel expenses	116	\$199,939	\$1,723.61
32 Readings per year	94	777	8.2
33a Schools Alberta	51	387	7.5
33a Out of province	20	100	5
33b Other institutions Alta.	54	170	3
33b Out of province	26	74	2.8
41a Work for little pay	56	562	10
41b Work for no pay	71	469	6.6
42 Days contributed to writer's organizations	138	3,758	27.2